SUNDAYTIMES IN TEVILEW NOVEMBER 21 1971 SUNDAYTIMES IN THE SUNDAYTIME

ON THE DT LINE, A CALL FROM KOSYGIN



The Six-Day War: Triumphant Israeli troops on the again and (right), after a hot line call from Kosygin, US Secretary of Defence McNamara gives orders from the White House Situation Room for the Sixth Fleet to alter course

Proceedings: "military The design "mi

Presidential diplomacy: Johnson telk his inside story of three international crises. First, the Middle-East War

AUST BEFORE EIGHT on the norning of June 5, 1967, the t the White House. Bob IcNamara was calling with a sessage never heard before by n American President. "Mr resident," he said, "the hot ne is up."

The hot line is a special teleashington. The technicians j it Molink. Its communication stween the Soviet leaders and grave crisis in order to mini-Lise the dangers of delay and isunderstanding. The hot line as installed on August 30, 1963, ut had been operated only to schange New Year's greetings. had never been used for its

tended purpose until now.

McNamara's words were ninous, given the background gainst which they were spoken. hree and one half hours before, t 4.35 a.m., Walt Rostow had wakened me with the news that ar had erupted in the Middle

The available informatio was sketchy. The only clear fac was that Israeli and Egyptian orces were fighting. Each side had accused the other of aggression.

I decided first to get in touch with the leaders of the Soviet Union. I talked to Rusk at 5.09 am and approved a message to Soviet Foreign Minister Andrei Gromyko. It expressed our dismay and surprise at the reports united Nations Security Council e American President in times succeed in bringing this fighting to an end as quickly as possible."

By 7 am the facts were beginning to come into focus. The Israelis had attacked Egypt's major airfields, and with measurable effect. At 7.50 am I called Ambassador Goldberg in New York, At 7.57 am McNamara called with the news that the hot line was activated.

I later learned that when McNamara heard Moscow was calling on the hot line, he instructed his communications people to pipe it into the White House. To his amazement, they

advised him that it could not be done—that the hot line ended at the Pentagon. McNamara said sharply that with all the money we had invested in military communications there must be some way to send Moscow's message directly to the White House Situation Room, and they had better figure it out. They quickly found a way.

I'was informed that Chairman Kosygin was at the Kremlin end. He had agreed to wait until I was on hand before sending his message. I went quickly to the Situation Room. Kosygin's message began to arrive in a matter of minutes.

...It said that those Bross would exert influence on Israel. I replied, in part, that we would use all our influence to bring hostilities to an end, and that we were pleased the Soviets planned to do the same. The next day, June 6, also be-

gan with activation of the hot line. I went to the Situation Room at 6.40 am. Already assembled there were the Vice-President, Secretaries Rusk and McNamara, Nicholas Katzenbach, Walt Rostow, McGeorge Bundy, Clark Clifford (then Chairman of the President's Foreign Intelligence Advisory Board), and Ambassador Llewellyn Thompson, who had come from Moscow for consultation.

I spent many hours in the Situation Room throughout the food for us in the White House staff mess, and aided the stewards in serving it. Over scrambled eggs, in the crisis centre of America, we reviewed the message from Moscow. The Soviets felt the Security Council should press for a ceasefire.

Meanwhile, Cairo had falsely charged that US carrier-based planes had taken part in attacks on Egypt. On the basis of this accusation, Egypt, Algeria, Syria, Iraq, the Sudan and Yemen broke diplomatic relations with the United States. Rusk left the Situation Room and went to the West Lobby of the White House, where the reporters were assembled, to label the charge a lie. I mentioned the false Arab allegation in my answer to Kosygin over the hot line. I told him that since his intelligence knew where our carriers and planes were, I hoped he would emphasize the facts to Cairo.

As Israeli forces moved forward steadily into Jordan and the Sinai desert, the Russian delega-tion in the United Nations decided to accept a simple ceasefire resolution. As the "first step" toward peace the Security Council adopted that resolution.

June 7, the third day of the war, began with the Israelis announcing that they were willing to accept a ceasefire, provided the Arabs agreed. But the Arabs did not respond. They apparently could not accept the reality of their situation in the field. The Israelis kept moving forward. They slashed their way across the Sinai. They opened the Gulf of Aqaba. They cap-

tured the Old City of Jerusalem from Jordan. Israeli soldiers in battledress prayed at the Wailing Wall, the first Jews to do so in

19 years. At a National Security Council meeting that day, it was generally felt that Nasser had suffered a "stunning loss," both militarily and psychologically. There was a belief that the Russians too had suffered a loss in prestige. I warned the NSC that the problems of that region would plague us for a long time.

Thursday, June 8, began on a note of tragedy. A morning news bulletin reported that a US Navy

communications ship, the Liberty had been tornedoed in coast. For 70 tense minutes we had no idea who was responsible, but at 11 o'clock we learned that the ship had been attacked in error by Israeli gunboats and planes. Ten men of the Liberty crew were killed.

There was a possibility that the incident might lead to even greater misfortune, and it was precisely to avoid further confusion and tragedy that I sent a

the memoirs of

gate. I wanted him to know, said, that investigation was the sole purpose of these flights, and I hoped he would inform the Egyptians.

Ambassador Llewellyn Thompson reported, after his return to Moscow, that this particular exchange had made a deep impression on the Russians. Use of the hot line for this purpose, to prevent misunderstanding, was exactly what both parties had envisioned.

On the morning of June 10 we thought we could see the end of the road. But new word from Moscow brought a sudden chill to the situation. I was told that the hot line was active again, and that "Mr Kosygin wants the President to come to the equip-ment as soon as possible." I hurried to the Situation Room. At 9.05 am I received the first rough translation of the Kosygin

Kosygin said a "very crucial moment" had now arrived. He spoke of the possibility of "independent decision" by Moscow. He foresaw the risk of a "grave catastrophe" and stated that unless Israel unconditionally halted operations within the next few hours, the Soviet Union would take "necessary actions, includ-

ing military." Thompson, at Rusk's request, read the original Russian text to make certain that the word "military" was indeed the cor-rect translation. Thompson said it was. In an exchange between heads of government, these were serious words: "very crucial moment," "catastrophe," "inde-

pendent decision," "military actions."

The room was deathly still as we carefully studied this grave communication. I turned to Mc-Namara. "Where is the Sixth Fleet now?" I asked him. I knew our ships were circling in the Mediterranean but I wanted to know the exact location.

McNamara picked up the phone and spoke into it. Then, cradling the phone, he said to me: "It is approximately 300 miles west of the Syrian coast." "How fast do these carriers normally travel?" I asked.

"About 25 knots. Travelling normally, they are some ten to 12 hours away from the Syrian

We knew that Soviet memgence ships were electronically monitoring the fleet's every movement. Any change in course or speed would be signalled instantly to Moscow. There are times when the wisdom and rightness of a President's judgment are critically important. We were at such a moment. The Soviets had made a decision. I had to respond.

stay at least 100 miles from the Syrian coast in its cruising pattern. I told McNamara to issue orders at once to change the course and cut the restriction to 50 miles. The Secretary of Defence gave the orders over the phone. No one else said a word.

The fleet was under orders to

CIA director Richard Helms remembered later that "the atmosphere was tense" and that conversation was conducted "in the lowest voices I had ever heard in a meeting of that kind." We all knew the Russians

would get the message as soon as their monitors observed the change in the fleet's pattern. That message, which no transla-tor would need to interpret to the Kremlin leadership, was that the United States was prepared to resist Soviet intrusion in the Middle East. But I had to reply directly to Chairman Kosygin. I knew my message must be temperate and factual.

The Norwegian UN negotiator, General Odd Bull, was very close to completing a ceasefire agreement between Syria and Israel. I told Kosygin this was where we thought things stood and that we had been pressing Israel to make the ceasefire completely effective and had received assurances that this would be done.

Kosygin's messages later in the morning became more temperate. Israel and Syria moved to a ceasefire. The tension in the Situation Room subsided. My last message to Chairman Kosygin went over the hot line just before noon. I pointed out that military action in the Middle East was apparently ending. I expressed my hope that the efforts of both our countries in the time ahead would be devoted to achieving lasting peace.

The hot line proved a powerful tool not merely, or even mainly, because communications were so rapid. The overriding importance of the hot line was that it engaged immediately the heads of government and their top advisers, forcing prompt attention and decisions. There was unusual value in this, but also danger. We had to weigh carefully every word and phrase. I took special pains not only to handle this crisis deliberately but to set a quiet, unhurried tone for all our discussions.

The Indian famine: encouraging them to help themselves

INDIA'S SEVERE FOOD shortage of 1965-67 was only one of hundreds of foreign problems we faced and dealt with over those years. It illustrates two essential elements of the foreign policy of my Administration. The first was to help our friends keep their freedom and overcome their internal problems, but to help most those who helped themselves. The second Was to emphasise our realisation-line problems had grown far too large, too numerous, and too complicated for the United States to deal with alone. The time had come for other prosperous and advanced nations to take on an increasing share of responsibility. The world needed a community chest effort, not just the charity of one rich uncle. These thoughts were in my mind in the autumn of 1965 when reports of the great drought in India reached my desk.

I knew how much was at stake. knew that millions of people might starve unless we acted. I knew what hunger meant. I had seen its effects early in my life
—on the faces of children, pupils

who came to my school day after day without enough food in their stomachs.

But I had to think of more than the humanitarian side of this matter. We could rush in impulsively and try to solve the immediate problem of 10 or 20 million hungry people simply by pouring food into their markets. By doing that, however, we might contribute to a much more serious problem of starvation in later years.

Against our advice over the years, the Indian Government had systematically neglected agriculture. The Indians had become accustomed to receiving several million tons of grain a year under our 1954 Public Law 480 programme, although they; had imported less than a million tons annually a decade earlier. Suddenly, in 1965, we faced a request for 7 million tons grain.

The Indians had been pouring most of their energy and resources into a strenuous campaign to develop a major industrial base. For them, steel mills and the other features of a modern economy were what mattered most, as visible evidence of "progress." But it was folly, as many countries had learned, to build an industrial

continued on next page

Middle East crisis. During some Money still very trying days the room served as headquarters for the US Government. On this particular buys much occasion, as we sat around the message to Chairman Kosygin on conference table at dawn, Lady the hot line. I told him exactly Bird brought breakfast to us. She what had happened and advised more in Malta! had followed me from the Execuhim that carrier aircraft were on tive Mansion, helped prepare the their way to the scene to investi-

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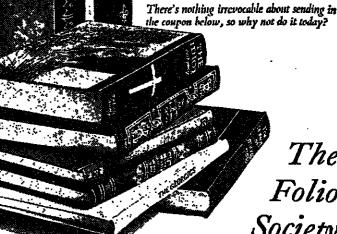
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FAMINE—AND AN UNPOPULAR POLICY

nation on the foundation of a weak agriculture—particularly in India, where four out of every five persons still lived in the countryside.

There was another problem involved in this crisis. American grain was no longer coming from the huge surpluses accumulated in the 1940s and 1950s. Those surpluses had been largely depleted. To meet growing needs abroad, we had to expand acreage beyond our own commercial requirements. Increasingly, food for foreign assistance was costing hardearned taxpayers' dollars. The Congress was regarding foreign aid with increasingly critical

My first action, in the fall of 1965, was to put food aid to India on a short-term basis more than a decade, I believed. to-bring food supply and population growth into balance. If we failed on that front, the whole world might drown in a tidal wave of hunger and despair.

What we called the "short tether" policy was profoundly unpopular a mong India's leaders, especially the staunch advocates of industrialisation. It was hardly more popular in our own Government. I stood almost alone, with only a few concurring advisers, in this fight to slow the pace of US assistance, to persuade the Indians to do more for them. Delhi took jobs in agriculture. meeting and overcoming the selves, and to induce other Price incentives stirred the nations to lend a helping hand. This was one of the most diffi-cult and lonely struggles of my and the production of pest-Presidency. Those who say a President is the "captive of his edvisers," please note.

Throughout this period I But India's torment was far the

pressed our demands on the the previous year. Indians and on prosperous. The new crisis created countries who could help—problems but also, I believed, Japan, West Germany, and many others. I became an

authority on the climate of India. I knew exactly where ingly far-reaching changes in the rain fell and where it failed to fall. I became an expert in the ton-by-ton rnovement of nations. grain from the wheat fields of Kansas to ports like Calcutta. I India would be the spring and described myself as "a kind of summer months of 1967, when county agriculture agent with inter-continental clients."

I felt were necessary. One was the capable Indian Minister of instead of the long-term com- Food and Agriculture, Chidammitments of earlier years. I bara Subramaniam. In Novem-advised my aides that I wanted ber, 1965, he and Secretary of to judge requirements month Agriculture Orville Freeman by month. I did not want to met in Rome and worked out haggle about sending food to starving people, but I was convinced that unless India agriculture. The Indian Government announced its new changed its farm policy, it farm programme on December risked far greater difficulties 7. 1965. This was the first risked far greater difficulties 7, 1965. This was the first to come. The world had little more than a decade 1 believed to the first important direct result of our new policy.

With that strong Indian commitment in hand, I gave Secretary Freeman instructions in ... tary Freeman instructions in .. I kept the "short tether" telephone call on the morning on. No one would starve of December 11. Move the wheat, I told him. Throw your weight around as much as necessary to get the job done. I told him to be "the kind of person who would cry when he saw people starving" but who would also find practical ways to "eliminate the causes of hunger and helplessness."

To one would starve because of our policies. India needed, but on a month to menth basis rather than a year-to-year basis.

The effort to educate and persuade other nations that they shared responsibility for food aid succeeded. This experiment led directly to the food aid convention.

Freeman did a magnificent Aid Convention of the Interjob. In India the tide began to national Wheat Agreement—a turn. Some of the ablest young men in the Government in New icides and farm equipment began to rise, slowly at first, but steadily.

distance, in comfort. But we haven't in the price, and you get a carrying

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continued from preceding page made sure that the grain that from ended. In 1966 the nation on the foundation of a was absolutely essential was drought persisted, cutting weak agriculture—particularly shipped and arrived on time. deeply into food production. But for every shipment we Stockpiles had been drained

opportunities. If we went about it in the right way, I thought we could encourage increas-

The most critical time for been used up and the new Fortunately, a handful of crop was not yet in. I wanted officials in New Delhi were to use the intervening time to pressing, in the long-range win the necessary support interests of the Indian people, from Congress for what we for exactly the kind of changes were trying to accomplish. We held up grain shipments from August to December, 1966.

During this period our policy was the target of a heavy pro-paganda barrage. In the Press and at Washington cocktail parties I was pictured as a heartless man willing to let innocent people starve. Senator George McGovern commented that I was requiring India to go "begging" for food. I decided I would have to live with the noisy but superficial criticism and do what I believed was right.

ment led directly to the Food Aid Convention of the Intermajor step in man's co-operahunger in our world.

India's immediate crisis ended in the summer of 1967. There were adequate monsoon rains. India's supply of fertiliser had increased by almost 80 per cent in 1966-67 over

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March, 1966: LBJ confers with Prime Minister Indira Gandhi at the White House during India's food crisis. "In the Press I was pictured as a heartless man willing to let people starve"

farmers were also beginning to year of crisis, and more than use new high-yield seeds. The 6 million tons in the second

ing and strenuous. An average of two ships loaded with grain was required to arrive in India way from Australia to Rome in every day for a year. One-fifth Of the wheat raised by all we had been through in this

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result was a bumper crop, the largest in India's history.

The effort had been demandThe effort had been demandand 40 million the next year.

As I flew over India on the s. India's supply of fertihad increased by almost halfway around the world. We per cent in 1966-67 over previous year. Indian of grain to India in the first to Prime Minister Gandhi: "As I passed over Indi to major combat in

thoughts were much withm." As I looked down at the decisions over the conand varied land, I though the Vietnam war occupy the millions who are strug pages of Johnson's to break out of the bonders. The following is his poverty, the difficulty ouding passage on the lask and the task, and the courage : L . . spirit of enterprise 1

GRETTED MORE than brought to it. "I suspect I follow almose could possibly know closely as you the course of was leaving the White rains the Indian rains, the Indian harvest, e without having achieved new seeds, and the figures, an honourable, and a fertiliser application. Afteng peace in Vietnam. But travall of the past two year that I was turning over hope and pray your nationny successor a situation now move firmly forward, promising and manage than it had been for years.

Vietnam: why ost a year before, in ruary 1968, we had gone ugh the Tet offensive. By committed us tember 1968 the Tet losses, tember 1968 the T

when a president factory has south Vietnamese peace, he draws back remment had not only surfuture in the widest possibility of the military forces of the whole country is uth Vietnam had grown in foremost responsibility of the morale, and in performance. In morale, and in performance important question I had sey were fighting and beating face was: How will the die best the North Vietnamese sions we make in Vietnam id their Viet Cong followers.

A President searches houths of argument and frus-mind and his heart for tration, we had reached an answers, so that when greement to hold expanded decides on a course of actialks at which the South Viet-it is in the language and frus-moise in the streets has died away. Every President must act on problems as they come to him. He must search out to him. He must search out

people, and its security. President Nixon a foreign That is what I did—whenpolicy problem that, although was alone and sleepless at nigscrious was improving; an ally in the Executive Mansion, awathat was stronger than ever from official accomfrom official cables ambefore. But we had accom-advisers; when I sat alone iplished far more than that. We the Aspen Lodge of Countythe Aspen Lodge at Caminad kept our word to South-David; when I walked alon East Sia. I was certain that the hanks of the the banks of the Pedernale every han, woman and child in River or looked out over the inat vist and important part of Texas hill county

would pass under Communist control, slowly or bucky, but inevitably, at least dawn to Singapore but almost certainly.

All chis we accomplished not without great cost at 10 District certainly. All this we accomplished, but

of a free society. I had not only lived through but had Asians, that this was so. Second, I knew our people taken an active part in many well enough to realise that if we walked away from Vietnam of the most violent debates of and let South-East Asia fall, there would follow a divisive and destructive debate in our Presidents that the United States would not permit this aggression to succeed. A divisive debate about "who lost Vietnam" would inevitably

a self-inflicted wound of critical proportions. There is not the slightest doubt in my mind that this dissension prolonged from the Right and the Left and the war, prevented a peaceful cause a pulling back from our settlement on reasonable commitments in Europe and terms, encouraged our the Middle East as well as in enemies, disheartened our friends, and weakened us as a nation.

Third, our allies not just in Asia but throughout the world would conclude that our word was worth little or nothing.

ment in South-East Asia and elsewhere, they would move to exploit the disarray in the United States and in the alliances of the Free World. They might move independently or they might move together. But move they would whether they would with the world with the world

This was the private estimate that brought me to the hard decision of July 1965. None of the very few who opposed the decision gave me facts or arguments that broke or even weakended this chain of conclusions. These were the thoughts, and the profound concerns, that were in my mind when I went to meet the White House Press corps on July 28, 1965, and opened the Press conference by saying:

" I have asked the command-ing general, General Westmoreland, what more he needs to meet this mounting aggression. He has told me. We will meet his needs. Now we were comwhether their activities did not make longer and harder and more dangerous the job of the brave men fighting for us all—and the job of Asians fighting for the independence and dignity of their nations. Those who wrote of these events whether of war or of protest
-should search their consciences to see whether their assessments were accurate, fair, and objective or whether their personal feelings affected their personal feelings of history. their private versions of history and thereby the balance in 120

public opinion. As I left the Presidency, I was aware that not everything I had done about Vietnam, not every decision I had made, had been correct. Should we have sent as many men to South-East Asia as we did? Or should we have sent more and sent them sooner? Was I right in refusing to risk expanding the war by using ground forces to attack the enemy's supply lines and sanctuaries in neighbour-ing countries or to mine the port of Haiphong? Did I make

to him. He must search out the best information available. He can seek the counsel of men whose wisdom and experience and judgment he values. But in the end the President must decide, and he must do so on the basis of his judgment of what is best—for his nation and for the world.

Throughout those years of crucial decisions 1 was sustained by the memory of my predecessors who had also borne the most painful duty of a President—to lead our country in a time of war I recalled often the words of one of those men, Woodrow Wilson, who in the dark days of 1917 said: "It is a fearful thing to lead this great peaceful people into war. But the zight is more precious than

That belief—that peace is precious but that there are values even more precious to free men-has strengthened us from the earliest days of our nation. It has given us the courage to do what had to be done in times of great danger. We will be a poorer and a weaker people if we ever abandon that belief. And those will be a much manifold will be a much A certain degree of violent disagreement with our Vietnam bounds of reasonable debate mankind. and fair dissension. It became

1971 by HEC Public Affairs Foundation Extracted from The Vantage Point by Lyndon Baines Johnson. to be published by Weidenfeld & Nicolson on January 20, 1972, at

NEYT WEEK Why I did not run for the White House in 1968

The state of the s

The second of th

WHEN A PRESIDENT facough January 1969. race was: How will the dee best the North Vietnamese sions we make in Vietnam d their Viet Cong followers elsewhere affect the securould put into battle.

A President searches houths of argument and frusmind and his heart for triting and respect to the securous sound are subsided and the noise in the streets has died and and his heart for triting and respect to the securous sound are subsided and the noise in the streets has died

it is in the long-range boarness would take part.

Interests of the country. I felt I was turning over to
people, and its country. I felt I was turning over to

This is what I could foresel there is and important part of the wild was, at that moment, the wild was, at that moment. First, from all the evider because of what we had done available to me it seemed like because America had cared that all of South-East asia would pass under Communist and the works are the promises.

modern times.

Those who created division,

who opposed decisions, and who made it more difficult to

accomplish the job need to reflect on the consequences of

their actions. Those who burned draft cards, waved Viet

Cong flags, and shouted obscenities at the police need

to think objectively about

singapore but almost certainly to Djakarta. I readse that some through talking with one our people.

Allohis we accomplished, but not without great cost at home. The strain of prolonged engagement in a distant war stipred deep controversy among another, repealed the domino theory. In 1965 there was no indication in the strain of prolonged engagement in a distant war stipred deep controversy among theory. In 1965 there was no indication in the strain of prolonged engagement in a distant war stipred deep controversy among the strain of prolonged engagement in a distant war stipred deep controversy among the strain of prolonged engagement in a distant war stipred deep controversy among the strain of prolonged engagement in a distant war stipred deep controversy among the strain of prolonged engagement in a distant war stipred deep controversy among the strain of prolonged engagement in a distant war stipred deep controversy among the strain of prolonged engagement in a distant war stipred deep controversy among the strain of prolonged engagement in a distant war stipred deep controversy among the strain of prolonged engagement in a distant war stipred deep controversy among the strain of prolonged engagement in a distant war stipred deep controversy among the strain of prolonged engagement in a distant war stipred deep controversy among the strain of prolonged engagement in a distant war strain of prol theory. In 1965 there was no perfectly well, for debate and indication in Asia, or from dissension are part of the fapric Asians that this process.

increase isolationist pressures from the Right and the Left and

Fourth, knowing what I did of the policies and actions of Moscow and Peking, I was as sure as a man could be that if we did not live up to commitwould — whether through nuclear blackmail, through subversion, with regular armed forces, or in some other manner.

Finally, as we faced the implications of what we had done as a nation, I was sure the United States would not then passively submit to the consepassively stitume to the consequences. With Moscow and Peking and perhaps others moving forward, we would return to a world role to prevent their full takeover of Europe, Asia and the Middle East—after they had committed themselves. themselves.

I was too young at the time to be aware of the change in American mood and policy between the election of Wood-row Wilson in November, 1916 ("He kept us out of war") and our reaction to unrestricted German submarine warfare in the Atlantic in April, 1917. But I knew the story well. As I looked ahead, could see us repeating the same sharp reversal once again in Asia, or elsewhere-but this time in a nuclear world with all the dangers and possible horrors that go with it. Above all else, I did not want to lead this nation and the world into nuclear war or even the risk of such a war.

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LET THE PEOPLE KNOW

PATRIOTIC CENSORSHIP," called for patriothic censorship," called for st week by several Tory back-benchers, a phrase which strikes a chill into my tals. Censorship usually means someody objects to you knowing something already knows. You are likely to be mupted, undermined, endangered in cosure to some facts of life or art the masorers have already safely survived. coosure to some tacts of file or art the ensorers have already safely survived. his reliance on their own unique influerability is not invariable. The ITA ter all banned a Granada World in the programme without seeing it, and the transfer hackbanchers submitted to her Tory backbenchers submitted to sing forbidden to mount a fact-finding ission to Ulster, apparently because of e awful chance that they might meet presentatives of the IRA.

A patriotic censorship is unlikely to ove any more admirable than any other ind. Patriotism, like love, is often a oak for unworthy motives. It, too, lays aim to a vested interest in our emotions ithout consulting us. "Patriotism is ot enough" does not mean that some uper-Patriotism is necessary. Edith avell went on to add: "I must have not hittorness towards and a proper towards are towards and a proper towards and a proper towards are proper towards and a proper towards and a proper towards are proper towards and a proper towards and a proper towards are proper towards and a proper towards are proper to the proper towards are proper towards and a proper towards are proper to the proper towards and towards are proper towards and towards a proper towards are proper to the proper towards and towards a proper towards a proper towards a proper towards and towards a proper towards a proper towards a proper towards a proper towards and towards a proper towards a prop atred or bitterness towards any one." If le had been a Dublin nurse today in elfast, tending the sick of both sides but so assisting IRA fugitives to escape, I oubt whether the stormont Government ould have her shot. They would also void torture, or even brutality, though ne might have had to accept "physical l-treatment" to make her talk, such as eing made to stand with her hands gainst the wall for 431 hours out of six ays. But for the publicity given to such llegations by the media, would we ever ave had the Compton Commission to subtantiate such treatment, even if only of ne suspect?

If charges and counter-charges, on-thepot recording of violence and counteriolence, ought to be filtered and edited p avoid "outrage to public feelings" (to se the words of the ITA rule book), is here not a case for preventing Lord larrington appearing before the cameras and describing as "murderers and people adirectly responsible for murder" those tho have not been charged with murder, and among whom are numbered a hunnd among whom are numbered a hun-red innocents later released?

The nearest equivalent to the TV re-orting of Ulster was the BBC radio roadcasts at the time of Suez. Then Tory IPs protested at the criminal carelessess of letting the troops know that many eople back home opposed the invasion.

America, it is only the wives and amilies who can monitor the instant picres of the war far away. Those who re shot at, and shoot back, see them-elves, if ever, only long after the event.

Ulster, the playback occurs within ours. It is the immediacy of such images, llowed by interviews with those volved, which politicians like Mr nichester Clark regard as likely to "sap ne morale of security forces.

Yet surely it is a strange way of showig your trust in your soldiers by pre-inting them from observing themselves

NE FILM is an appetiser, a art to the day; it wakes me up the morning, preferably not o early. Two films a day make pleasant routine. Three films is enough. Four-well, the urth had better be good. And it Monday at the opening of the London Film Festival the arth was cool all viels. Friends

urth was good all right. Friends

Nowadays, though, it rarely akes me laugh outright reques Tati's Traffic (Prince larles; U) is no occasion for e civil twitch of the cheek-uscles. It is a time for one of

best relaxations in life, help-

Those who have followed Tati's ork since Jour de Fête will tow better than to expect much a plot. Everything will hapn, nothing will happen. There il be fantastic riches in the

tail of action but the narrative

m't matter except in so far as links the situations and the kes. Traffic simply is a fan-

sia on the workshop of the auto-

bile.
An exhibition model of a cara-

n car with its retinue—truck-iver, public relations girl, sales-in and the incomparable Mon-

ur Hulot himself—sets off

cidents, including a stupendous oss-roads crash with, from the oment of impact to the resembly of the participants, some

ss laughter.

metimes ask if I still enjoy e cinema. Of course I enjoy

ground of the ghastly situation they have to face. An often cited example is the TV questioning of the British officer in charge when the two women were shot in the car. I saw this, and despite the Irish blood in my veins, I must report that he seemed a witness of truth, candidly and more and a witness of truth, candidly and movingly describing the action he felt impelled to take.

The denunciation of the TV coverage of Ulster comes mainly from the Protestant right in Britain and from the Catholic left there. The Northern Ireland Government and the Army have both acquitted the media of distortion or undue bias in the reporting of their case. The Prime Minister, Mr Faulkner, with "one or two notable exceptions" (unspecified), agreed it had been "very fair and positive." One of his exceptions may have been his interview with Alan Hart on BBC. It may have been unwise of Mr Hart to lose his temper—an interviewer who allows his aggression to escape almost always attracts sympathy to his victim. always attracts sympathy to his victim, as in the famous incident of Kenneth Allsop and Mr Marples, which boosted the then Minister of Transport's reputation out of a deep slump. But if a Prime Minister, upon whose decisions rests the future existence of millions, cannot be cross-examined with no holds barred on TV, then who can?

The trouble with the TV treatment of Ulster is that it is too often trivial, sensational and confusing. The cameras are over-excited, eager to capture the rioting and destruction in the streets, just as in Vietnam they at first concentrated on the easy, Hollywood-epic dramatics of the jungle strike. Where scissors could have operated at no cost to truth, for example, was in the embarrassingly sad and inept confrontation of the girl with the shaven head, honeymooning in her new wig with her new soldier groom—they were a nice, nervous, simple, inarticulate counts who had nothing to say and late couple who had nothing to say and wanted to say nothing. But this emphasis on the superficialities is not the fault of the TV reporting teams. This seems to be all that ITV and BBC top brass will permit them to record and transmit, even 1 TV doing what they have just done, at home need, and have a right to demand,

is deep, serious, open examination of the history of the Ulster war of the kind this newspaper began last week.

But when World in Action's South But when World in Action's South of the Border set out to show how the IRA were regarded in the Republic, both by their supporters and their opponents, the programme was banned. Last week Granada showed it to the Press—a vivid, lively, somewhat over-packed, survey giving us faces that had been only names, and adding voices to what had been only faces. Nothing here could conceivably be in breach of the ITA Rule 31 which inside on overall balance and avoidance be in breach of the ITA Rule 31 which insists on overall balance and avoidance of cutrage to public order. World in Action has already screened half-a-dozen features on aspects of the Northern Ireland crisis, including a profile of Ian Paisby, without complaint. The only excuse for moral indignation might be that the IRA were presented as political extremists, with a coherent philosophy and popular support instead of just and popular support, instead of just Neanderthal gun-slingers, killing for the

pleasure of it.

The BBC's own internal censorship, operating under the eye of a newly appointed political copy-taster, is less easy to drag out into the light of day. But there seems little doubt that some directive her cone out stronger applicant of the tive has gone out stopping analysis of the fundamental roots of the troubles.

Ulster is a problem to which few humane and sensible people would pretend to have an easy answer. Most of the

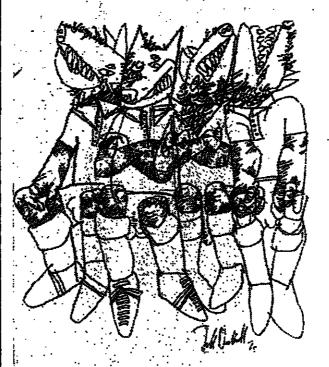
complaints which come to me suggest that the BBC is becoming increasingly loaded in its film, and even its terminology, in favour of the authorities, indeed mount-ing a propaganda campaign against those who, for whatever reason and by whatever means, are fighting for a united Ireland. I cannot myself detect signs of this. But a programme like Taikback for instance cowered over backwards recently to give a British lion's share of the time to those who advocated a blackout on any news or comment which might "encourage the enemy," even to allowing the Financial Times columnist, Joe Rogaly, to demand what amounted to impeachment of its entire hierarchy for treason.

By contrast, a recent Today on ITV had Eammon Andrews, with impressive delicacy, discussing the ethics of torture with panel of those who had intimate pera panel of those who had intimate per-sonal contact with it. One, manhandled beyond imagining by Gestapo interroga-tors, admitted he too would torture if it helped "our side." The wife of Group Captain Cheshire, VC, opposed it totally, even if it might have provided informa-tion which would have saved her hus-band's life. band's life.

Censorship and torture, assassination and imprisonment without trial, economic greed and religious bigotry, the black past and hardly brighter future—these are topics which must be discussed fearlessly, and even boringly, on the most powerful medium we possess. Either TV must set its people free to speak their minds, and be known to speak their minds, or it must shut up about Ulster altogether. There wrong" means we must never forget it is our country to be proud of when it is right, and ashamed of when it is wrong.

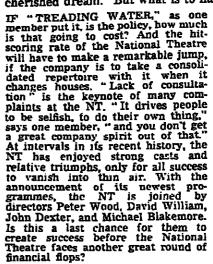








THE WOLVERHAMPTON WANDERER is the theme of an exhibition which curator David Rodgers will stage at the Wolverhampton art gallery, opening next Saturday. The show illustrates a new poem by Michael Horowitz, and the art is by a score or more modern painters. The illustrations explore the famous football team, the town and its environment. These three pictures, above, are the work of ment. These three pictures, usobe, are the work of Michael Foreman (top), Jeff Nuttall (middle), and Adrian Henri. Latimer New Departures have published the poem and illustrations both in hardback and paperback. The show ends on December 23.



Art for Detroit

THE DAY AFTER his exhibition of words and images opens at the National Book League on December 1, Michael Ayrton, painter, sculptor, novelist, art historian and theatre designer, flies to Detroit with models of a sculpture commissioned by the Kresge Corporation, the Marks and Sparks of America. It will be the occasion of Ayrton's second confrontation with the board of Kresge executives. At the first, Ayrton took himself completely by surprise. For sometime now the sculptor has been experimenting with reflections in glass and perspex, so that at times a halfperimenting with reflections in glass and perspex, so that at times a half-head is made to seem a whole one. In Detroit recently, the Kresge board asked Ayrton his intentions. One of the board was heard to say, "there are no modern art concepts in our stores." And all eyes focused on Ayrton for an explanation of what his work would mean. Ayrton heard himself saying, "But this is not a store. This building is your headquarters... and...er...here quarters . . . and . . . er . . . here is the head." Flashes of comprehension. Smiles all round. Ayrton was in. (Edward Lucie-Smith discusses Ayrton as a critic on Page 38).

Royal Court Rachel

CASTING FOR E. A. Whitehead's new CASTING FOR E. A. Whitehead's new play Alpha Beta, the Royal Court has so far booked Albert Finney as the male lead. Now the Court is just about to sign Rachel Roberts to play the wife in this murderous marital slanging match. For Finney and Roberts, it is Saturday Night and Sunday Morning ten years later.

A life in song

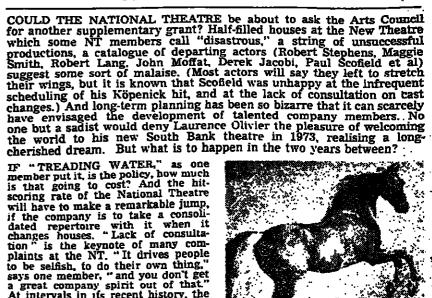
YOU DON'T ARRIVE at the Mermaid YOU DON'T ARRIVE at the Mermaid to steer your way through a song recital with a much more romantic background than this. Lilli Malandraki will be there at Puddle Dock next Sunday with a collection of Greek and Cretan songs. One of them tells the story of the Cretan village of Arkhadi, where during an anti-Turkish revolt last century local defenders and monks blew themselves. defenders and monks blew themselves up in the monastery rather than surrender. Lilli Malandraki was married in that village, and married to John Stanley, now a member of Lloyd's, but then a British intelligence agent. Mr Stanley, sticking to local custom led his bride away on a white horse and the next generation of monks fired their guns into the air. Chelsea Register Office was never like this.

Hayward's Biennale

THOSE ART SPECTRUMS, which popped up earlier in the year all over the country, cleared the air for the first Hayward Gallery Blennale which will be staged between August and October next year. Anne Seymour at the Tate is the chief selector. Who's in and who's out could keep this column going for years.

Stubbs for Kenwood

THE GLC has acquired a Stubbs horse portrait, worth £250,000, to go on show at Kenwood on December 1. It has been loaned to them during his lifetime by Lord Fitzwilliam. It was in his house near Rotherham that the picture inhabited its own specially designed room. Whistle-jacket, seen here, was painted for the Marquis of Rockingham in 1762.



There is another Stubs portrait of a prancing horse with George II up. There has been speculation that Whistlejacket was one day meant to bear the figure of George III, portrayed by another hand. But Rockingham and King had a row, and Whistlejacket breathed again. The GLC has to pay the not inconsiderable insurance premiums for their share of the bargain.

Building by Wood

"I DON'T CARE if they pee in the aisle," says David Wood, referring to audiences of children for whom he writes a growing number of successful plays. And you recall Mr Wood is no slouch as an actor. As the shy male in TV's recent production of Fathers and Sons, and the whoonsy decorator in After Hassperty. the sny male in TV's recent induction of Fathers and Sons, and the whoopsy decorator in After Haggerty, Mr Wood, it is clear, has great skill. This year his Owl and the Pussycaf Went To See ... moves into the West End for the first time. At Christmas it will get three other professional productions and about eleven amateur showings in Britain. As if that weren't enough, the Shaw Theatre will be staging the first production of Wood's The Plotters of Cabbage Patch Corner. And at Worzester, where Wood once had the Saturday morning job of entertaining children, the Swan Theatre is mounting his latest work, Flibberty, and the Penguin. Wood can't beat school-teachers who "shush" their charges. He wants reaction. Even if it trickles down the easle.

Museum persuaders ONE OF THE LITTLE-KNOWN services at work in this country is that

which helps the small under-privi-leged museums to join Big Brother in the twentieth century. Tomorrow. the twentieth century. Tomorrow. for instance, at Chertsey in Surrey, a committee will discuss new plans for committee will discuss new plans for the local museum. The novel point about this modernising project is the fact that it was inspired by Richard Harrison, director of the South-East Area Museums Service. Quartered at Hemel Hempstead, Harrison's dominion stretches from East Anglia to Hampshire. A dominion, perhaps; but not much of a treasury to administer it £17,000 last year But £35,000. ster it. £17,000 last year. But £35,000 next, and hopes that we are in a new era. The Chertsey scheme, executed in co-operation with the local curator. Robert Trett, does in fact deal with the Olive Matthews costume collection, reckoned by the V and A to be of national importance. And after Chertsey come projects at Reading Aldershot, Portsmouth, Newbury and Proofstairs.

Hawks on the Dove

THE PROJECTED DOVE arts centre at High Wycombe is faced with a cruel crisis. Next Thursday the Buckingham County Council discusses a finance committee recommendation that the Dove should not get its hoped-for grant of £100,000 over three years. The committee years was fairly hoped-for grant of £100,000 over three years. The committee vote was fairly narrow. The project itself has raisect £24,000 so far, and the Arts Council has promised £15,000 to start with from its Housing the Arts fund. There are 300,000 people in the High Wycombe area and they share one cinema in the town, one at Marlow and another at Henley. That's the extent of their entertainment. By next Thursday, the Dove backers hope to present thousands of signatures to the Council in support of their plans. It would be an everlasting shame if the finance committee were not asked to think again. not asked to think again.

FILMS | DILYS POWELL

On the road

no hate in it, only now and then a reproach for the mechanisation

Sometimes there has been criticism of the organisation of a Tati film. Absurdity treads on the heels of absurdity: a joke may languish; you look in vain for a climax. Devotee though I am I have once or twice longed for a more disciplined, a smarter finish.

I was wrong. Discipline would kill the sense of life going hap-hazardly on amidst the rationalised follies and the innocuous disasters which are at the heart of Tati's work. And the dying fall—the joke has exhilarated, but fun doesn't last for ever; tomorrow, perhaps, Monsieur Hulot will come into his own again: meanwhile you are sent away calmed, a little quietened. I am for that too.

ON ALL sides I am assured that W.R.—Mysteries of the Organism is an important film. All films become important when one isn't om Paris for a motor-show in insterdam. The talk is polyglot d almost incomprehensible. rere are delays on the road allowed to see them, as one wasn't allowed at the Pula Festival to see Dusan Makaveyev's work—
which now, after a preliminary
trot at the London Festival, is at
Academy Two with an X certificate and no censorship cuts. the most enjoyable comic

cate and no censorship cuts.

Makaveyev's film is partdocumentary, part-black comedy,
part-plea. The plea is for
Wilhelm Reich, an Austrian
psychologist who fled from
Fascism, took against Communism (Red Fascism, he called it)
and in 1957 died in jail in the
United States, where his books
(he declared that sexual repression and political oppression ning I can remember. (Nobody, course, gets really hurt. A ati film is the answer to the andless violence of the contemrary cinema.) And there are e people encountered. Tati plates gesture, professional or bitual, significant or insignifi-int; he observes the man un-are that he is being watched; sion and political oppression were linked) were regarded as en he re-creates—but always th an artist's amused delight,

never with malice. His world has obscene, and burned. The documentary section includes interviews with Reich disciples, demonstrations of Reich therapy, and far from adequate informa-tion about the Reich Orgone Accumulator, a kind of telephone kiosk in which, so far as I can make out, somebody sat radiating cosmic energy for medical use. Crazy or crazy like a fox? No doubt those of my colleagues whom I suspect of emptying the London Library of Reich literature (somebody, anyhow, was quick off the mark) will be better

As for the black comedy, it is

about a Yugoslav Communist girl (Milena Dravic, and very nice too) who preaches sexual freedon while her friends scuttle around naked practising it; presently she falls in love with a Russian skating champion whose political orthodoxy combines with his repressed sexual urge to produce lethal consequences. The political reference is clear enough, even without the juxtaposition of the figure of Stalin both with horror-shots and with both with horror-shots and with a view of a large rubicund plaster penis. And politics not Puritanism did the stymying at Pula, where despite frantic appeals the film, obviously under Russian and pro-Russian pressure, was withdrawn. It still has not been shown in

able to judge than I am.

Yugoslavia. W.R.—Mysteries of the Organism thus works in two areas, the social—and since the sexual junketings are about the most liberal so far shown on the screen perhaps that gives the film as well as the censor's benevolence a certain weight; and the political

CBS Record Offer,

-and surely for a director work ing in a Communist country to deliver so audacious, indeed so impudent an attack on even Stalinist Communism is histori-cally notable, to say the least of

But does the nature of the material make it an important film? In my opinion only temporarily. The true quality of Makaveyev's work lies in the fact that it is first-hand. It imitates nobody; it lives in its own eccentric world. And the true importance of the new piece—commandingly put together, occasionally horrifying (Fascist horrors), often very funny—lies not in sexual exhortations which may be old hat in a couple of years but old hat in a couple of years but in the confident, self-sufficient authority of the handling of black political comedy. And even black, remember, can fade.

RICHARD FLEISCHER directs the infallible George C. Scott in The Last Run (ABC 2; AA); long retired from the criminal world be once inhabited, a driver skilled in escapes decides to give skilled in escapes decides to give his nerve one more try; stirring. At the London Pavilson, Doc (director Frank Perry; AA), a version, possibly more solid and generally more Stygian than most, of the Wyatt Earp myth; good playing by Faye Dunaway as Katy Elder, Stacy Keach as Doc Holliday, Harris Yulin as Earp. In the same programme, The Red Baron (A); Roger Corman directs, rather disappointingly, an only moderately interesting example of the fashionable von Richthofen cult. The simple pleasures of the tele-

The simple pleasures of the tele-The simple pleasures of the television serial are translated to the cinema in the school farce Please Sir! (Metropole; director Mark Stuart; U); John Alderton as the schoolmaster in charge during a camping trip of a tough, but not irredeemable, gang of London boys and girls gives a pleasing and only slightly overdrawn portrait of amiable gullibility.

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Ballet's pioneers

DANCE RICHARD BUCKLE

the Royal Opera House was one of fascinating—of international— diversity. The proof that our Royal Ballet can dance such different works so well shows different works so well shows what an astonishing company has been inherited by MacMillan; the fact that the house was jampacked proves that the board's determination in the past not to be ruled by financial considerations alone is now paying off; and the warm reception given even to the difficult middle ballet proves the public's growing sophistication. sophistication.

sophistication.

In 1891 Tchaikovsky conducted at Carnegie Hall in New York, in 1916 the Russian Ballet first appeared in the States, in 1933 Balanchine was summoned over by Kirstein to found the school which led to the great New York City Ballet. And the first ballet which Balanchine made in America for his first group of uncouth students was "Serenade" to Tchaikovsky's Serenade uncouth students was "Seren-ade" to Tchaikovsky's Serenade in C major for string orchestra. With inspired resource he gave them simple things to do which his touch turned to magic.

TUESDAY NIGHT'S triple bill at ballet now belongs to the world; and its simple formations, its ecstasy of waltzing and its moments of personal crisis are as subtle and moving as ever, tenderly danced by Parkinson, Park, Jenner, Wall and Blair. Many people must be baffled, shocked or bored by Glen Tetley's "Field Figures," but I only saw two walk out. The sky-scanning

American pioneer has gone for his music to the German Karlheinz Stockhausen, who eavesdrops on the future. Two pieces were choreographed, and the imagination of most choreographers would have dried up after the first, but not Tetley's: he had to press on in search of new combinations and new climaxes and if we can endure relimaxes and if we can endure and follow him he will reward us. It is a marvel how the classically trained Bergsma, Kelly, Derman, Johnson and Co. can bend their bodies and souls to this new discipline.

"Enigma Variations" is as English as Ashton, Elgar and Julia Trevelyan Oman can make it. We had the perfect original cast of which only one, the divine Russia's first present to American Beriosova, is of Russian descent.

COLNAGHI'S



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NASH ENSEMBLE, NERINE BARRETT (plano) JANE MANNING (soprano) Baethoven Plano Outster to E and 25. Nov. Op. 16 Ravel Chansons Madecasses phreside Reliance of 7.36 pm Charcoses Schubert Quintel in A (The Trout) lbbs & Tillet ROYAL FESTIVAL HALL

bbc BBC SYMPHONY ORCHESTRA Wednesday next, at 8.00

aiing Aifreda Hodgson zeffiger Pater Schreier John Shirtey-Quirk Joha Caroi Case BBC Cherus is: C2 00, £1.50, £1.00, 75p, 50p from Hall (01-928 3191) Quenis: Prospecius available from BBC Publications, 35 Maryle-High Street London WIM 4AA.

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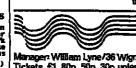
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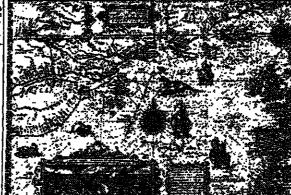
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NOTICE TO ARTISTS * LAST CHANCE * SCULPTURE FOR HAVERFORDWEST The Royal National Eisteddfod of Wales and the Weish Arts Council. Open Competition for artists of Weish origin or those tiving and working in Wales. Details and Entry Form (50p) from Art Department. Weish Arts Council Museum Place. Cardiff CF1 5NX (Tol.: Cardiff 52722) LAST DATE FOR RECEIVING MAQUETTES: 30 NOVEMBER 1971.

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حكدة مذالامل

ODSPELL" is magnificent. It rock musical at the Roundprock musical at the Roundse based upon the Gospel
adding to St. Matthew, with
sic and lyrics by Stephen
wart, the whole being conred and directed by Johnhael Tebelak. It has got hold
the primary thing about
istianity which is that, despite
crucifixion and the betrayal,
istianity is a religion of glads and joy, which finishes, not
h death, but with resurrection.
Lany years ago the Very Rev
d Macleod preached a memore Easter sermon in which there
a persistent refrain. "The
ve is empty." To that stateot, in final, ringing words, Lord
cleod added, "The grave is
pty, Shall we not rejoice?"
len many more recent things
refaded from my memory. I
stiff hear the irresistible chalge of that enormous question,
h the most thrilling music in
don, music that makes you

h the most thrilling music in idon, music that makes you it to leap from your seat in itement and uncontrollable isure, with sixteen songs of the every one is a veritable piration, and of which two-ay by Day," sung by Julie Covton, and "By my side." sung Jacquie-Ann Carr—are quite amparable. "Godspell" says, lerates, thunders that the grave indeed empty, and that beyond ndeed empty, and that beyond doubt we shall rejoice.

Besides having seized this cen-truth about Christianity, odspell" is highly original. It s not dramatise the story of rist. That, after all, has been the before, often with jaw-breakdollness. It tells us-and this one of the most remarkable ings about it—not what was use to Christ, nor even what rist did, but what Christ meant. tead of miracles, it gives us tead of miracles, it gives us tead of miracles, it gives us the deables. It begins with its young in the drabbest of the desolate tones jumbled scraps the philosophy of Socrates, omas Aquinas, Jean-Paul tre, and Buckminster Fuller. en, in the first triumphant note the play, this confused medley human thought is cut through the blast of a trumpet from back of the auditorium, and voice of John the Baptist eremy Irons) rings out, de-nding "Prepare ye the way of

> nners, and silks and streamers, th dazzling stockings and rious hats and tinted knee caps. This is the new dispensation. niety comes upon the earth. here there was the hard, ought-pummelling of intellecal argument, there is the inplicity of charity and love, ne parables, it is true, lose much their beauty, for they are ildishly recited with burlesque companiments. But this is a cessary artistic sacrifice. It is a formances now to be seen in in this musical. But it is not.

EFFIELD'S new theatre, The

The interior is a purposeful

the

heatre, but it's both more

ound the deeply thrust stage the

cousties and sightlines are excel-

nt in all parts of the audi-

rium; and the colourful, multi-

vel fover, with its bars, coffee-

alls and bookstand, has plenty

The Crucible began its first

epertory season with Ibsen's eer Gynt produced by the Artis-

lay is one of the great untract-

bles of the stage. Did Ibsen, a

ard-bitten practical man of the

heatre, really think it would ver be staged? Every production

ve seen justified some of his

leas and was defeated by others.

Ir George's is best in moments

f freewheeling action and per-

onal confrontation: the werlding

barty where Peer is both an

bject of curiosity and a social

utcast; Solveig's arrival in the

orest; the death of Aase (a nice

marled, garrulous performance y Ann Casson).

But the problem of "Peer lynt" is the balance between

Director, Colin George. The

I room for milling about.

and more cheerful.

comfortable; both

ambination of style and space:

resembles

Lord." The company casts off

e grey uniformity of its depress-

poverty, and appears clad in inbow, fairground colours, with

Rejoice, rejoice

THEATRE | HAROLD HOBSON



Before their mirrored images T. P. McKenna (Bishop), Brenda Bruce (Mme Irma) and Philip Locke (General) rchearse for Terry Hands' Royal Shakespeare production of Jean Genet's "The Balcony" which opens at the Aldwych on Thursday

sustained nobility wearies, and a single one to show to a visitor unrelieved loveliness cloys. The basis of effect is contrast, and of contrast this company is a master. It will suddenly change from elementary comedy to an exqui-site antiphonal presentation of the Beatitudes; and of the interval, with the distribution of wine in common, plastic cups, with half the audience climbing on to the stage, and half the company streaming into the audience, it astonishingly makes something

Some people may, at least initially, be surprised to find Christ represented by a clown, with red paint on his nose. But if they can see through to essentials their surprise will soon vanish. There are many fine per-

philosophy and action; how to

begins as a tempestuous liar, both impassioned and self-con-

tained: he has the glassy-cyed, self-absorbed look of people who

rely on their fantasies for their

very survival. But he is a grim, unsmiling creature who takes his

pleasures with a sort of thin-

ipped incredulity and his defeats

with dazed defiance. It is a con-

sistent and thrillingly agile per-

formance, but it misses Peer's

clownishness, which would make

him both endearing and vulner-

with the Button Moulder, one of the most chilling scenes in modern drama, lacks the sense of a wasted life: it's a comic reckoning, with Douglas Campbell's owlish Button Moulder

straight out of sub-Beckettian

submit to the inventive energy

of Mr George's production. He uses his controversial thrust stage

with meticulous care for the text, and some of his imaginative

touches stay rooted in the mind: the entry of the Trolls, for example, and the closing

example, and the closing moments of the play, with the weather-besten Peer, stunned and

whimpering, curling up like a child at Solveig's feet.

Having said that, you have to

And so his final encounter

Robin Gammell's Peer

Sheffield venture

JOHN PETER

ucible, has a gleaming, festive ok about it: brightly lit, clean od bold in outline, it receives humanity. What this production lacks is the terror of that dis-

fact that in the theatre too much London, but if I had to choose it would be this Christ, this simple, wondering Christ played by David Essex. The shining thing about Mr Essex's perform-ance is its manifest, stirring incapacity to perceive evil, or to recognise mockery. It inhabits a world in which there is no guile and no cruelty. But it is not a simplicity to be made a fool of: its meckness is as strong as it is

astonishingly makes sometimes that is partly a communal celebration and partly a Communion.

The second of the Agony in the Supper and of the Agony in the After the poignant Garden. After the poignant beauty and the piercing grief of these scenes it would seem impossible to recapture, and to end on, that note of conquering happiness which I have said is so important

Fiery

EDINBURGH

GEORGE BRUCE

rules, according to himself by divine right. Opposed to the

humanity by Derek Anders, is John Cairney's splendidly arro-

gant, brutal Bothwell. Between those forces—"the upper and nether millstones" as Bothwell says—the ordinary folk are crushed, but in the process Conn creates characters of vitality and individuality.

John Grieve, as the King's

Jester, the wry commentator on

the human show, is a key character. He is the response

to the king in his quips, but more

significantly he articulates in his coarse humour the protest of the

people, while the ballads that he

irrational forces that may swamp society. It is this experience that

Bryden, has held the many scenes together skilfully and drives the

the play frighteningly o us. The director, Bill

individuality.

close to us.

play on throughout.

witch-hunting king, played weak, cranky and devoid

The company's re-entering from the valley of desolation and despair into a land of triumphant joy is one of the most impres-sive things in a production that is full of splendour.

NO ONE who has seen Robert Shaw's performances, or read his books, can be under any illusion that he is a conformist. There is in him a conflict, a creative conflict, between revolution and religion, and the mere sound of the acerbity of his intriguingly, insolently aggressive voice is a stinging attack both on this world and the next. That is why he is one of the most exciting figures in the theatre. The only thing you can be certain of is that whatever he says will make your blood beil as Tell as your

ever made in this country to blow up an entire Government (if, that is, one forgets Guy Fawkes), he utters no condemnation of the monstrous crime of murder. If that enrages the Right, what will the Left make of his showing a Negro whimpering on the scaffold when his white fellow-conspirators behave with defiant fortitude: or of his revealing a homosexua as capable of turning King's evi as capable of turning King's evidence; or of maintaining that the workers, when they try to organise a revolt, behave like incompetently cuphoric children? They are of course baffled, as was shown by the confusion of Tuesday morning's notices. And if you add to this that, whilst Mr Shaw, so far as I can see, is entirely in sympathy with the entirely in sympathy with the aims of the conspirators, he nevertheless gives to Lord Sidmouth a defence of realpolitik as convincing as it is cynical, you will see that "Cato Street," even

THE SUNDAY TIMES. NOVEMBER 21 1971

if it abrades you, is a play to be reckoned with. Its long arguments call for, and reward, close atten-tion, and there is an execution scene that is staged with sensa-tional cleverness. Vanessa Red-grave delivers the insurrectionary tirades with all the vigour that a keen student of contemporary politics would expect of her, and John Arnatt makes Lord Sidmouth very dangerous.

There were incompetent child-

ren, too, at the performance I attended at the Shaw Theatre of Willis Hall's The Long and the Short and the Tall. A school party, they were, however, in the auditorium, not on the stage. They laughed in such hearty incomprehension of even the simplest serious things that one speculated wrily on the quality of the educa-tion they are receiving in what-ever hall of learning they honour with their presence. In the teeth of this deadly idiocy the company of this deadly idiocy the company gave a performance which held astonishingly, and in the circumstances courageously, true to the intentions both of Mr Hall and of the director, Ron Daniels. This story of British soldiers beleaguered in the Far East, and faced with a terrible moral problem, is extremely moving, and very exciting. It gripped me even more than when I first saw it at the Royal Court. It did not make my blood boil, though there is an incident which might well is an incident which might well have that effect, but it made it tingle all right

The lunch-time theatres continue in full activity. At the King's Head Olwen Wymark's The Technicians is insidiously disturbing. In a station waitingroom two men carry any un-guarded remark they happen to hear to alarmingly irrational con-clusions. The play is very well directed by Frederic Proud, and is certainly worth a visit. At the your blood boil as well as your open Space Howard Brenton, in brain revolve.

In Cato Street (Young Vic), which is about the only attempt Maxim Gorky.

as Shee became PRA and Burton

Director of our National Gallery

But certain American favourite

are also reclaimed in Cork: not

ably that most hallucinatory of

trompe-l'oeil painters, William

Michael Harnett, and Augustus Saint-Gaudens, here represented

by his portrait of R. L. Stevenson

Among sculptors shamefully un

known to me, but well fleshed out in Cork, is John Hogan (1800-58) whose "Drunken

Dubliners are a contentious lot, and I believe that some inter-continental missiles of a conver-

sational kind were launched in

the direction of Brian O'Doherty.

who though based in New York was brave enough to come over

and select the show of Irish art in the 1960s for the Dublin Municipal Gallery. Rejecting the

idea of a formless miscellany,

O'Doherty decided to set aside

"The Native Heritage" in one room, "The Puritan Nude" in

another, and "The Literary

Tradition and the Visual Res-

Altogether we get three genera-tions in clear perspective, with Nano Reid and William Scott

predominant among the seniors.

Patrick Scott and Louis le

Brocquy to lend a fastidious distinction at an intermediary

Faun "

room.

ponse" in a third.

Thorwaldsen.

was a favourite with

Robert my father, once pointed out that Gladys chose plays and films the way most of us choose aeroplanes—because they hap-

GLADYS COOPER

UP TO THE moment of her death my grandmother, Gladys Cooper, like the Go-Between, believed that the past is a foreign country and that they do things differently there; unlike him, she also believed that one shouldn't be too ready to revisit it. The present and the future were what interested her, and the past she usually left to take care of itself; not because she hadn't often been took because it the past she was but heaving it. not because she madn t often because it very happy there, but because it seldom occurred to her that the view back over her shoulder might be more interesting than the one straight ahead.

Only a few weeks ago I decided that the time had come to write a book about her; she gave the project her blessing, but remained project her blessing, but remained vaguely unconvinced that anyone would really care to know about a 'life that had begun privately on December 18, 1883 and publicly on December 18, 1995 with a performance of "Bluebell in Fairyland" at the Theatre Royal in Colchester. The first world war found her with Seymour Hicks doing concert parties along the British front, already a familiar face to thousands of familiar face to thousands of soldiers who had never been near a theatre: a series of picture postcards had made her one of the first of the pin-ups.

As an actress she was not taken altogether seriously by critics until the end of the 1920s, when under her own management at the Playhouse Theatre she prethe Playhouse Theatre she presented and played in some of Somerset Maugham's best plays ("The Letter," "The Sacred Flame," "The Painted Veil"); then, going to Hollywood in the late 1930s, she made a new career for herself in films ("Rebecca," "Lady Hamilton," "Song of Parameters and more recently Bernadette " and more recently " My Fair Lady") and subsequently television ("The Rogues") before returning to England, where she spent the last decade of her life in a house overlooking the regatta stretch of the Thames at Henley.

But even there, on those rare occasions when she wasn't either occasions when she wash t either filming or playing, surrounded as she always was at home by dogs and grandchildren and cats and great-grandchildren, it was hard to think of her as one's grandmother, certainly not the kind of grandmother who might need for any highly taken trays of tea and biscuits taken up to bed. If there were any trays to be carried around the house it was Gladys who carried them.

pened to be going where she pened to be going where she wanted to go—and it was true that on one or two occasions a plane would have been the more reliable vehicle. But she retained up to the end a very real devotion to the theatre (she was playing in a revival of "The Chalk Garden" until her last illness forced her to leave it). At the time of her eightieth birth-At the time of her eightieth birth-day I asked if there was anything she was really afraid of. Only a long illness" was the reply, "or ending one's life in a wheelchair." It's good to know she's been

Sheridan Morley

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14(P),15(P),16(P),

10, 11, 12, 13, 14, 15(m), 15, 17, 18

Danton's Death

adapted by John Wells Georg Büchner

8,9(m), 9.10,11(m),11 22(m), 22

Last performances

life and works of William Blake

Adrian Mitchell with music by Mike Westbrook

19, 20(m), **20, 21,**

December January 1(m), 1, 3, 4, 5, 6(m), 27, 28, 29, 30(m), 30.31

6, 7, 8(m), 8

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Daily Telegraph

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P Public performance m Matinee prior to offical first night

New production The Good-Natured Man

Oliver Goldsmith

Sarah Atkinson Production Jim Dale John Dexter Bill Fraser Scenery & Costumes Bernard Gallagher William Dudley James Hayes Lighting Hazel Hughes **Andy Phillips**

Gerald James Maureen Lipman Desmond McNamara Malcolm Reid **David Ryall** Jane Wenham

The first of Goldsmith's two comedies has been unjustly neglected by comparison with its successor, She Stoops to Conquer, Full of wit and eccentric invention, it is long overdue for

December 7(P),8(P),9,10, 11(m), 13, 14, 15, 16(m), 16, 22, 23(m),

12,13(m),73,19, 20(m), 20, 21, 22(m),

Music

Marc Wilkinson

Last performances The Merchant of Venice William Shakespeare

Laurence Olivier - a performance of stunning magnitude Sunday Telegraph Joan Plowright's lovely, teasing Portia. A

sumptuous production The Spectator Christmas Eve: Extra performance 7.30

Please note there will be an additional performance of The Merchant of Venics on 24 December 7.30 pm. Good seats available at all prices

24, 27, 28, 29, 30(m), 30, 31

December

January 1(m), 1.4.5, 6(m), 8, 7.8(m),8

The National Health

Peter Nichols

Penetratingly comic and intelligent ... stunning production Observer

November 30 December

Wildly comic Daily Express

January 1, 2, 3, 4, 17, 18, 20, 21 11, 14, 15(m), 15, 18

December 1, 2(m), 2, 3, 4(m), 4, 6, 7

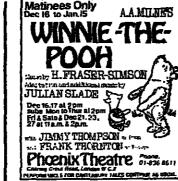
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HOUSE OF HALLGARTEN

ART | JOHN RUSSELL WE ARE pretty well up, by now, robbed of their national alle in Scottish painting; and if we aren't, a visit to the Fine Art Society in Bond Street, as from giance. Among them are James Barry, Francis Danby, William Mulready, Daniel Maclise, William Orpen and James Lavery. They did their best work in England? Yes, in many cases, just

Irish glories

STEWART CONN'S remarkable new play The Burning at the Lyceum, Edinburgh, contains a heartrending witchcraft trial in tomorrow, will give us a good grounding in the matter. But Irish painting? And Irish sculpture? which Jeni Giffen is tortured till Out comes the dunce's cap for she is demented. But the stature and scale of the play is achieved just about all of us. by a wider concern with the reality of evil as it permeates A long weekend in Eire will change all that any time between the whole society over which king James VIth of Scotland now and December 29. I never got to count quite how many

exhibitions have been mounted all over the Republic under the over the Republic under the banner of ROSC ("the poetry of vision"); but pins in the map pricked out "The Irish Imagina-tion, 1959-71" (Dublin), "Irish Art in the 19th Century" (Cork), "Fauthan Voung Irish Artists" Fourteen Young Irish Artists (Salthill, Galway), "Irish Delft-ware" (Castletown), "Irish Glass" (Limerick), and "Irish

(Dublin, again). Silver " Some readers may remember however that the initial purpose of ROSC four winters ago was from all over to a country which had never before seen it. function has been continued, still in the hippophile surroundings of the Royal Dublin Society in Ballsbridge, and still under the genial and tireless chairmanship

of James Johnson Sweeney, who has been working for the de-provincialisation of Ireland ever since he was co-editor of "Tran-sition," forty and more years ago. Graphics and multiples by Albers, Dubuffet, Miro, Oldenburg and others can be found, also, in the Bishop's Palace in Waterford-a conjunction to tickle Somerville & Ross, had they still been with

Coincidentally the National

Gallery of Ireland is marking the centenary of Jack B. Yeats, and the Municipal Gallery has re-assembled the paintings evoked in W. B. Yeats' "The Municipal Gallery Revisited" and set them side by side with the great poem itself. "Think where man's glory most begins and ends, And say my glory was I had such friends" are was I had such friends" are its last two lines: and Jack Yeats didn't do too badly for friends either—or so we may judge from the devotion which glows from every page of the very bandsome catalogue of his show. (Secker & Warburg have published this in hardback—

his being is from nowhere, has no kith." Still, kith is what most of the paintings are about; and they are most distinctly from somewhere. You can't cross the street in Dublin. even today, without thinking of what W. B. Yeats called "an Ireland/The poets have imagined, terrible and gay." If there is such an inner, notional Ireland today, ROSC is part of it, as much in the intelli-gent and hospitable gaze which it directs on the outer world as in the slow trawl which it has conducted through the Irish art of the last decade. Or of the last 175 years, if we

show, for which Werner Schmalenbach from Dusseldorf and Pontus Hulten from Stockholm were this year brought in as co-jurors. But surely we as co-jurors. "But surely we know it all?" is the response of the languid Londoner: and it may be true that the jurors' loyalty to certain heroes of the 1950s (Hartung, Soulages, Zao Wou-Ki) and their preference for Guttuso and Gnoli as against Beuys and Diter Rot will not exactly lead to over-James White is the editor—at £6).

booking on Aer Lingus. Yet there are two over-riding reasons to see the show. One is that even familiar work looks sea-Samuel Beckett says of Jack Yeats that "The artist who stakes changed in the Royal Dublin Society: witness the solemnity, glorious and yet discreetly self-mocking, of the felt-pieces by Robert Morris. The other is that Londoners don't "know it all," anyway. When did we last see major recent paintings by Jasper it would be worth while to cross the Irish Sea to see Johns's "Voice II" alone.

Arakawa's investigations into the mechanisms of meaning were the most remarkable single revelation of the Venice Biennale, last time round, and they look better than ever in Ballsbridge. As interesting a mixed show has not been seen in London since the Gulben-

kian anthology of 1964. turn to then choice of paintings and sculptures which Cyril Barrett has made for Cork. I did Thanks to the enterprise of Angela Flowers, London has a glimpse of Arakawa at this moment at her new gallery in Portland Mews. off D'Arblay not myself get to Cork, but from the catalogue (henceforth indis-pensable to enthusiasts for the Portland Mews. off D'Arblay Street. I shall write on this, and 19th century) it is clear that the on other new shows (Allen Jones at the Marlborough, Whistler at show is rich in fine work from Irish collections—and rich, too, Colnaghi's, Victorian Go in names that we have unjustly the V. & A.) next Sunday. Colnaghi's, Victorian Gothic at

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point, and some sharp-edged intrusions by younger artists "untroubled" (O'Doherty dixit) by the self-enquiries of the older generation." In all this, much delicate diplomacy.

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TRAVEL also appears on pages 16, 22 and 23

Modern masters

MUSIC | DESMOND SHAWE-TAYLOR

WHILE Bruckner and Mahler heavyweights have again occupied Festival Hall audiences during the past week, there has been a wide choice of fare on a less massive scale at the Queen Elizabeth Hall, home of chamber music and the chamber orchestra,

The proliferation of these smaller groups has been partly dictated, no doubt, by economic pressure; but it supplies a healthy contrast to the cult of magnitude and magniloquence. The notion that a creative artist also shows his skill in knowing how to com-press and what to leave out is not yet dead. Auch kleine Dinge können uns entzücken.

Delight was certainly provided at Monday's Park Lane Group concert by the London Sinfonletta under Roger Norrington in the three Stravinsky miniatures that served as framework for the programme. Nothing could have been wittier, nothing (as they say) cooler, than the set of Eight Instrumental Miniatures based on his youthful five finance plane. his youthful five-finger piano pieces; the decisive orchestration and fine touches of recomposition were well matched by the pre-cision and vivacity of the playing. Nor did the 1918 "Ragtime"

Nor did the 1918 "Ragtime" seem faded, as the composer feared ("it must have sounded to Americans like very alien corn indeed" was his characteristic jest), but rather a brilliant abstract of commercial jazz procedures seen through the temperament of a straight musician. The last item of the concert, "Dumbarton Oaks," a work distantly related to the Bach of the Brandenburg Concertos, can easily seem Stravinsky at his driest; but not in a performance of such point and elegance as this.

The concert was given in asso-

this.

The concert was given in association with the Cultural Affairs Department of the Israeli Embassy; and, sandwiched between these lighter specimens of Stravinsky's genius, two recent works by Israeli composers were heard. A neat scheme, though inevitably rather hard on the talents of Sergiu Natra (born in Bucharest in 1924) and the better-known Oedön Partos (Budapest 1907).

The music chosen revealed. I

The music chosen revealed, I thought, a certain similarity in the markedly civilised musical character of the two men. Natra's Music for Harpsichord and Six Instruments speaks in a basically neo-classical idiom, thoughtful rather than dashing or brilliant. The alternation of two soft but dense chords provides much of the material, in which the solo part (carefully played by John Constable) is pitted against an unusual group of upper-register woodwind and lower strings; the re-entry of the orchestra after the soloist's long cadenza in the first movement is beautifully achieved, and I admired the sense of line shown in a viola solo and the glassy calm of the second movement, while gradually becom-ing aware of some want of vitality

rig aware of some want of vitality in the whole.

Partos, the older composer and a well-known violist, revealed at first a bolder touch in his "Shiluvim" ("Fusions") for viola and chamber orchestra, in which the solo part was finely taken by Frederick Riddle. Occasional use of microtones recalled Including Fabulous Lanzarote the music of Bloch; the effect was deliquescent; but pleasing. Here again a delicate sensibility showed itself in the ingenious deployment of fine strands of tone; but before the piece was over I felt that the music had run out of steam.

No such effect was made during the fifty minutes or so of the chamber - orchestral song - cycle called by Shostakovich his Fourteenth Symphony, which formed the main item of the Bourne-mouth Sinfonietta's programme under Maurice Gendron on Wednesday. Not that the work is free characteristic looseness of structure; but we feel a compensating intensity and impulse that carry us irresistibly forward through even the gloomiest of these eleven settings of poems about

We had looked forward to hear-ing these in the new translation made by Martin Cooper (who has also translated the choral Yevtuhenko settings of the Thirteenth Symphony) because it read so well in the programme, and because in this music one really needs to know just where one is:

creative processes that led to "The Whale" and "A Celtic Requiem" (both available, by the way, on Apple Records, as SAPCOR 15 and 20 respectively).

He likes by the same already but in the event the soloists, who had already learned the original texts, understandably couldn't face this further task.

Not a word of criticism is
thereby implied of Anne Pashley

and Stafford Dean, an inspired choice, who gave an account of the music superior to any we have heard, live or recorded, since that of the original Russian pair at Aldeburgh. Miss Pashley compensates by greater steadiness and purity of tone for any want of Russian vibrancy, while Mr Dean sounded hugely impressive, indeed quite blackly Russian, in the sombre setting of Küchelthe sombre setting of Küchel-becker's "O Delvig, Delvig!" In the second half of the programme each singer gave us, no less suc-cessfully, a Mozart aria with solo ance of Margaret Lensky, some of Tavener's own work.

Three seitings from Eliot's "Four Quartets" (in which not a word was audibie) showed the string obbligato: Miss Pashley
"L'amerò" from her recent Wexford success, "Il re pastore," and
Mr Dean the smooth love-song,
"Per questa bella mano," which
Mozart wrote for his Sarastro and provided, as though to win a bet, with an obbligato for double bass

in London.

On Thursday the excellent "Meet the Composer" series sponsored by Sir Robert Mayer's Youth and Music, reached its ninth subject in the engaging and lanky person of John Tavener, who spoke of the influences that had shaped his music, introducing and taking part in the performances with much scatty charm and throwaway jest, but without letting us peer far inside the more effect in in isolation. in London

which Raymond Koster made very

nearly plausible. The whole programme, which has been also heard at Exeter and Bourne-

mouth, reflects the greatest credit on Mr Gendron and his players, and deserved a better attendance

He likes hymns (as we already knew from his free use of "Lead, kindly light" in the Requiem); his three favourite composers are Victoria, Mozart and Stravinsky; and he threw in a rather shamefaced tribute to the Strauss of "Daphne." Led by a smooth and beautiful soprano of whom I should like to hear more, the London Sinfonietta Chorus per-formed music by the three favourites; and, with the assist-

composer as a very able, Stra-vinsky-indebted student who had not yet found his own vein. His present style was most characteristically demonstrated in the hypnotic reportition of in the hypnotic repetition of proper names and use of sustained diatonic chords in two pieces: the "Responsorium" in memory of the young singer, Annon Lee Silver (her name softly dropping through the concord of his favourite E flat major, a touching piece) and the more elaborate "Nomine Jesu" more elaborate "Nomine Jesu" from an as yet unperformed magnum opus, "Utimos Ritos," which superimposes on the E minor chord of the Crucifixus from Bach's B minor Mass a great variety of mixed effects, including recitations from St John of the Cross, in a still greater variety of languages. I hope this ten-minute piece makes more effect in context than it did more effect in context than it did



Janet Baker sings the title role in a new production of Monteverdi's "The Coronation of Poppea" which opens at the Coliseum on Wednesday, with Robert Ferguson as Nero. The score has been prepared by Raymond Leppard who also confidence in the series of these specially imported (and hence replace of course in the lark-core Parker-Gliespie tunes like "Donnalee" and "One it works) and "Stan Kenton En Bass Hit" in most lovingly cores," featuring the 1945-47 inspired fashion. As trad-jazz bands with glittering names like "Donnalee" and "One it works) and "Stan Kenton En Bass Hit" in most lovingly cores," featuring the 1945-47 inspired fashion. As trad-jazz bands with glittering names like "Donnalee" and "One it works) and "Stan Kenton En Bass Hit" in most lovingly cores," featuring the 1945-47 inspired fashion. As trad-jazz bands with glittering names like "Donnalee" and "One it works) and "Stan Kenton En Bass Hit" in most lovingly cores," featuring the 1945-47 inspired fashion. As trad-jazz bands with glittering names like "Donnalee" and "One it works) and "Stan Kenton En Bass Hit" in most lovingly cores," featuring the 1945-47 inspired fashion. As trad-jazz bands with glittering names like "Donnalee" and "One it works) and "Stan Kenton En Bass Hit" in most lovingly cores," featuring the 1945-47 inspired fashion. As trad-jazz bands with glittering names like "Donnalee" and "One it works) and "Stan Kenton En Bass Hit" in most lovingly cores," featuring the 1945-47 inspired fashion. As trad-jazz bands with glittering names like "Donnalee" and Glenn Miller-music became are full works) and "Stan Kenton En Bass Hit" in most lovingly cores," featuring the 1945-47 inspired fashion. As trad-jazz bands with glittering names like "Donnalee" and Glenn Miller-music became are full works and the later of the proper in the later of the la ducts. Producer: Colin Graham

FELIX APRAHAMIAN

A SAD FEATURE of concert-life STELP & LEIGHTON TRAVEL in London is that so much of it goes un-noticed: it has become in the world's musical capital. Priority is naturally given to events-like opera, for examplewhich are not ephemeral; then comes the imposing activity of London's five symphony orchestras. The losers are usually those most in need of critical attention: those whose London appearances are usually costly ventures to prove merit rather than recoup expenses. Among the happiest recitats are those consolidating careers that have already begun well. There were two such last week, both, as it happened, by Commonwealth artists whom one would be glad to hear again.

received its first professional pro-

duction in English on Radio 3

last Sunday and this seemed to

hut is not wholly successful."
Characteristically, it is as much a
political tract as a play; using the
uprising of the Paris Communards
in 1871 as his crutch, Brecht
expounds the thesis that the only

revolutions that can succeed are

violent revolutions. The Com-munards, by sticking to peaceful

principles, and ultimately using

too little force, too late, threw away their ideals as well as their

At the Wigmore Hall, the the Australian planist, Gwenneth more controlled singing of Debussy's exquisite Mallarmé settings was an almost perfect realisation. At the plane, Paul Hamburger was more at home in Berg's Seven Early Songs than in Ravel's "Histoires naturelles" but Miss Curry negotiated both cycles in fastidious style giving equal conviction to the varied vocal lines of Walton's three Sitwell songs.

Canadian lyric soprano (a mezzo, Pryor was no less exhilarating. really) Carrol Anne Curry offered The challenge of a demanding physically impossible to take a programme which revealed programmé was met with remark-critical stock of all that goes on taste and musical intelligence bly sure fingerwork and admirbefore a note was sung. If the bold strains of Hindemith's Christmas motet "Cum natus esset," an ideal opening choice to exercise voice and lungs, momentarily strained both, the more constrolled singuing of larges a higher proportion of done, with sure accents, neat different times, and for some-pages a higher proportion of what different purposes. There right notes than is customary are, for example, a group of in-The impassioned bravura ending of Scriabin's Fourth Sonata also found Miss Pryor in her element, though the more subtle nervous rhythmic elation of the preceding Prestissimo volando evaded her Her performances would gain from a general reduction in the scale of dynamics, yet she is already a considerable artist itwell songs. whose lively playing compels con-The Purcell Room recital by tinuous interest.

BRECHT wrote The Days of the Revolutions Commune in 1948, but it only **RADIO** warrant Martin Esslin's comment that it is . . . "an ambitious play. It has many solicitous touches. JEREMY RUNDALL

was an uneven two hours, but Hans Eisler's original songs did much to enliven the polemics, while Richard Wortley's production hurried things along as

briskly as possible. Revolution of a grimmer order came through in a brilliant pro-duction by Charles Parker from Birmingham on Tuesday (Radio

Quentin last August. Whatever their alleged crimes, the descriptions of the treatment of black prisoners in solitary confinement, forced to live naked among their own excrement, rivalled Belsen. Recordings of Jackson's own voice; the screams of hysterical women in a prison pogrom, and the gentle infinitely melancholic Blues music of the occasion added up to a superb radio rérité.

The same evening gave us the first of the 1971 Reith Lectures (repeated tonight on Radio 3). Richard Hoggart is disarmingly chatty and colloquial in his treatment of human communications under the blanket heading Only lives on the barricades. The short, 4). The Iron Box documented Connect. There remains the episodic scenes worked extremely the "Prison Life and Death" of faintest of provincial accents, the well as radio, confirming that George Jackson, the "Soledad un-stuffiness of the "Prof" who Brecht needs no props or sets. It brother" who was shot at San is fascinated by people.



SEX ON THE NAIL

NOW IT CAN be told: for six months of my army life I slept with Rita Hayworth—all eight feet of her, enlarged in sections feet of her, enlarged in sections from a standard pin-up, taped together with loving care, and tacked to the ceiling above my bed. We were more than just good friends, but it all ended badly the day I learned that the same picture (wet lips, black décolleté, gloves peeled down in simulated strip) had been stuck on the bomb that atomised Hiroshima.

A thing like that can put you A thing like that can put you off someone for good. But I still

feel fondly towards the others: Carole Landis, almost wearing a leopard skin; Sylvana Mangano, the queen of Italian stocking tops; Jane ("What Are the Two Great Reasons for her Rise to Star-dom?") Russell: Jean Peters, whose scowl was a vital statistic; Gloria de Haven, the doxy of the sophomore set; and, dearest of all, Marilyn—pneumatic, myopic, and shimmering like a mirage, even in repose. It's more than a fond recall of acne and adolescence. Pin-ups are part of the sexual primer, a signal step in every-man's sentimental education. Mine, anyway. Women's Lib thinks differently

women's Lio thinks differently and last week they succeeded in bringing about the cancellation of the official opening of "Beyond Illustration," an exhibition of Playboy art-work at the RCA Gallery in London. What they chieffed to I curries was not objected to, I surmise, was not the exhibition itself, but the philosophy of the founding father, whose sin-say his critics—is to treat women as sexual objects. It's an argument I'm willing

to accept in particular, but not in general: the exhibition, in any case, is a side issue, though not to be missed. I go along with protesters who revolt at the Miss World meat market. I bitterly regret that no flour bomb has ever hit a single organiser. But Mecca's annual rite is an affront to the public sector. Pin-ups, on the other hand, are private. They foster fantasies, but harmlessly. They have been known to give solace to some. They are much prettier than wall-paper. If you



you are stepping on dreams.

Richard Wortley has culled some of the best of them in a paper-back called Pin-Up's Progress (he's sorry about the title), published this week by Panther. It's a new book, but Wortley is not entirely new to the subject. Some years ago he scripted a film about strippers called Carousella and wrote a you are stepping on dreams. called Carousella, and wrote a book on the same theme entitled skin Deep in Soho. But his first real encounter with naked ladies took place in Germany, where Wortley—a clean young English-man, serving as a second lieuten-ant in the Suffolk Regiment became involved in a disastrous army exercise. "It was mid-summer, and I was wandering around with my platoon in a temperature of around 103 degrees when it dawned on everyone that we were hopefessly lost. At that moment two girls in bikinis stepped out of the bushes, and looking beyond them I saw a group of people absolutely starkers. What we'd done was march into the middle of a nudist colony."

The experience was not trau-matic, and what Wortley recalls most vividly is how happy they all looked. He's thirty-five now, and married, with two children. Pin-ups aren't his entire life. Most of the time he works for the DPC in radia drame and this the BBC in radio drama, and this month his own adaptation of The Third Man was broadcast, closely followed by his production of Brecht's Days of the Commune. His credentials were of no help when he started his research at the British Museum: "They were extremely suspicious of my motives, but I raised the happy memory of Jane of the Daily Mirror, and the man I was con-sulting went into a tizzy to be helpful. Obviously, he'd been a fan for years."

And why not? asks Worth although he suspects that pinart is not what it once was I art is not what it once was. I looks back fondly to the ear 1900s when the Czech arti. Alphonse Mucha, was putti stately ladies such as Sarah Ber hardt on posters and cards. "Ver dignified they were, with reassuing titles like La Fleur, I Plume, and La Crépuscule. An the women were so statues of that no one could take them it dangerous playthings. They were solid emblems of nature." walk among them, walk carefully; solid emblems of nature."

solid emblems of nature.

In the 1920s, he thinks, the running was made by the physical culture mags, although their models were plagued by figure leaves, when they were not depiliated by an air-brush. There was a breakthrough in 1938 when the Daily Mirror published what the claimed was "the first nude study ever published in a British news and the claimed was "the first nude study and the claimed was "the first nude study was "the first nude study and the claimed was "the first nude study and the claimed was "the first nude study are the published in a British news and the claimed was "the first nude study and ever published in a British news paper"—it was a photograph of a fift lin lady named Miss Stresk Brown, varnished by sunlight anctoting a beachball. After that it was a long, long trail of nipples leading (by way of Diana Dors in 3D) to full frontals and the triumph of pubic hair. All right and proper, thinks

Wortley, although he notes in passing that, pictorially speaking, valvas are still not really a pinup feature. Stick a round though, he adds: in time they will be—good news for critics who believe that pin-up pictures which concentrate on breasts ignore both the woman's central ignore both the woman's central sexual zone as well as her child-bearing qualities. Hips, he thinks, will soon be in: "After all, the ideal Venus de Milo mustered forty-two inches."

He doubts whether Women's Lib will care for his book, although (of course) he supports their aims. "Pin-ups are such a fringe activity that I can't see why they should worry. In any case, there are plenty of male pin-ups too." What he'd like to promote is a little tolerance for neonle who enjoy the form people who enjoy the form. "There's no doubt that pin-ups fulfil a need, and we shouldn't patronise. The line is always that they're mainly for adolescents and the middle-aged. But, for God's sake, we're not all totally strong and adequate adults."

Jazz: just for the record

colony."

FROM THE several hundred new pensive) records to Creative all shapes and sounds. It is albums which are now deluged World Inc., PO Box 35216. Los splendid to hear the Roseb Roye albums which are now del upon the market, a short list for giving and, probably, for needing.

The big bands, once supposedly finished, now seem stronger than ever. Duke Ellington has said for some years now that his sacred music is more important to him than anything else. His "Second Sacred Concert" (United Artists; double-album £2.99) is much more Ellingtonian than the first, with fire and blustering swing and roaring solos and the really superstar voice of Alice Babs in the slower sections. Stan Kenton pushes out still more of his archival material—and how criminal it would have been had this marvelwould have been had this marvel-lous modern music been left to gather dust—from which the best albums are "The Kenton Touch" (1958, with strings, but it works) and "Stan Kenton En-toury (1958) and "Stan Kenton Enimported (and, hence, rather ex-

Angeles, California 90035. Kenton, by the way, is coming to Britain in February.

A gigantic band, fitting no category, is Centipede, which the

pianist Keith Tippett leads. sixty strong, and features all the most fashionable jazz-rock soloists as well as strings in an astonishing melange of formed and formless, brilliant and puzzling music. Centipede's double album, "Septober Energy" (RCA Neon £2.99), is a curiosity which is more than that; the very existence of the band is virtually justification. The small groups in the jazz field don't get much of a look-in

Rock bands come, of course, in

splendid to hear the Beach Boys revived; their "Surf's Up (Stateside £2.15) has all their former beautiful harmonies and striking arrangements. Now, howstriking arrangements. Now, however, they're commenting about
pollution ("Don't Go Near the
Water") and riots ("Student
Demonstration Time") rather
than old-time surfing and hotrodding. Lindisfarne's "Fog on
the Tyne" (Charisma £2.30)
marks the emergence of a major
group mixing folk-rock and
surprising melodies and a fine
songwriter in Alan Hull, whilst
another group—but American another group—but American—in a similar mould are Scatrain, whose "The Marblehead Messenger" (Capitol £2.15) has many of the Beach Boys' harmonic virtues; an odd contemporary amelican of rock and that ald amalgam of rock and that old American college glee-club.

Derek Jeweil

"Elvis," to be published by Open Gate Books, will be out next June, and not this month as stated in Philip Norman's October 28 Colour Magazine article on the book.

Art: critical isolation

of how much artists, but also artnecessarily for the better. The volume collects together a

terpretations of single master-pieces in British galleries done for the BBC, and some more personal meditations written for the splendidity produced hard-bound art magazine Horizon, which now flourishes in New York. Their concerns, both personal and aesthetic, are in many respects alien from prevailing fashons, a fact of which Ayrton is by no means unconscious.

What impresses him, what "turns him on "—to use an idiom very different from his own which inclines towards the mandarin, is the ruminous, the mysterious, the great solitary figures of art, wrestling with their own temperaments and con-sciences. Naturally enough, this draws him towards Michelangelo who, of all men, best fits this vision of the artist. Michelangelo has been the subject of a great deal of devoted and meticulous art-historical research in our own century, much of the best of it done by the late Johannes Wilde. But few attempts have been made to turn him into literature. This, I think is one of Avetor's aims though he been of Ayrton's aims, though he has clearly done his homework on the art-history. As a means of bringing our minds into contact with a great artist, it is often an uneasy compromise. Yet one must recall

MICHAEL AYRTON'S new book, that this is a field where compro-The Rudiments of Paradise mises are necessary; the techni-(Secker & Warburg, £3.50, calities of academic art-history pp. 319) is a reminder, not only increasingly alienate a public which feels that too much is criticism, have changed, not required of it, just as it feels (and rightly) that too little is required of it by popular bionumber of esays written at graphers such as Irving Stone.

Ayrton is, of course, aware of his own isolated position, just as he is keenly aware of his isolation as a painter and sculptor. But, while one may venture to think that he resents the latter, it is plain that he rather glories in the former. It is a pleasant foible, and it gives a special flavour to his memoir of Wyndham Lewis, which must be one of the few charming things connected with that formidable and tragic man. Ayrton's tribute to Lewis is, of course, and quite deliberately, a tribute to himself, but not a hubristic one.

Universal men are not a common or a popular phenomenon in mid-twentieth century culture, and there are sufficient reasons for this, not all of them totally to the discredit of the age we live in It is our adequacy, in expanding the territory of knowledge, rather than our madequacy which has created the situation. clinging to the universalist dream Ayrton undoubtedly appears as a survival from an earlier age. One feels that he would have more to say to Ruskin than to Clement Greenberg. Yet this is no reason for not reading him. Limited he is, but the limitations are also emblematic of concerns which it is both salutary and stimulating to re-encounter.

Edward Lucie-Smith

مكدا من الاصل

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Like Shakespeare, Swift and Wictor Hugo, Pound has had two oves, his wife, Dorothy, daughter and of the met a few years later, the called the met a few years later, the called American violinist Olgan Runge who now keeps house for the met a few years later, the called American violinist Olgan Runge who now keeps house for the met a few years later, the called the met a few years later, the called the met a few years later.

Mis Rudge, a daughter, Mary, married to Prince Boris de pachewiltz and author of this memoir. Miss Rudge inherited a bouse in Venice, his daughter and son-in-law bought a castle in Tirol (Brunnenburg) and joth ladies have lived in various partments in Rapallo. Mrs cound stood loyally by him in its time of trouble and visited him continually in St Elizabeth's Hospital (Washington) while Miss Rudge organised Italian opinion in his behalf which influenced the American Ambassadress, Clare Luce.

One can see no clear reason why Madame de Rachewiltz should have produced her memoir when it can still cause so much pain to living people. Yet it is plain she loves her father as deeply as do the others, all the more for his unattainable

Life without father

DISCRETIONS by Mary of Rachewiltz/Faber £3.75 pp 312
SELECTED LETTERS OF EZRA POUND 1907-1941 ed. by D D Paige Faber £3.50

CYRIL CONNOLLY

With this love went a jealousy of her mother, whom she tries to blame for decisions which were clearly made by both parents and may well have proved the best in the circumstances. and may well have proved the best in the circumstances.

She was a delicate baby and put out to nurse with a farmers family at Gais in the Italian Tirol. This worked well and she was at first brought up with her foster-parents until it was time for her to move to Venice and Florence where she attended a convent school, but always returning to the Tirol generally at her own wish. During the war she worked as secretary to civic authorities and finally in a German hospital at Cortina until liberated by partisans and Americans at the same time as her father was arrested.

Before the war Miss Rudge had continued her strenuous career as a concert violinist and had worked as secretary to the Chigi musical foundation in Siena: "The real artist in your family is your mother." She and Pound were largely responsible for the Vivaldi revival. After the war she gave English lessons.

Her dauchter implies that she from her own decisions, but one must remember that no home was available and that Pound-spent much time with his other family. much time with his other family. The foster-mother could unt bear to lose her. Moreover the healthy farming life in the Alpind community where she kept bees and sheep for her father appealed strongly to him. He loved his visits there and the Tirolese liked him. When she was fifteen, he told her about his marriage. She obviously had a happy childhood and her return visits to her old haunts (which continued through the war) were a solace. If she had read Freud as well as If she had read Freul as well as learning Latin, Italian and German besides her native didect she would have understood her

own motivation. One could only wish that Pound had many more children to in-herit something of his talent and

Mary de Rachewitz can write, and I find her story of absorbing interest once one has mastered so much pain to living people. Yet it is plain she loves her father as deeply as do the others, all the more for his unattainable God-like appearances in her mother, who would have preferred her to be a boy and who then resembled the peasant ways Mamme the foster-parents); remainded the peasant ways and speech which had resulted member also that Homer Pound

begat Ezra and Ezra Omar, that the Italian Tirol had never settled down under Mussolmi and had remained pro-German.

down under Mussolmi and had remained pro-German.

There are two themes in her book: the first is her family—the visits of the handsome stranger, her journeys to Venice and sophistication, her education and character-building as envisaged by the poet—who took fatherhood so seriously—"Laws for Maria. (1) That she is not to lie, cheat or steal (2) That if she suffers it is her own fault for not understanding the universe. That so far as he knows suffering exists in order to make people think. (3) To be able to do everything you need for yourself: cook, sew, keep house." Everyone must work either with their brains or their hands, he taught, and suggested translations for her. She admired Ronald Duncan who could do both.

"A flair for perfection in food as in writing." Her description of going shopping with her father to purchase the day's provisions while her mother practised the

purchase the day's provisions while her mother practised the violin is a Venetian street-scene like a Longhi. Her account of

Father (Desmond) Chute in Rapallo is tantalising.

The other theme is the life in

THE SUNDAY TIMES, NOVEMBER 21 1971

Tirol, the idyllic Alpine valleys so rich in folk-lore and local crafts and which she describes in the vein of the happier Norman Douglas. As history invades the community the two themes merge. War brings Pound into the limelight, and the Italians in Tirol are replaced by Germans who finally surrender to Partisans and Americans. Although she was an American, her passport was taken away, her status was Italian and her domicile Italy and she sees the war entirely from the point of view of her father or the Alpine farmers who rejoice at Mussolini's fall but not at Hitler's. For them it is not the war of the concentration camp and the gas chamber but of whether the Vitteria Birthet in the latest the state of the concentration camp and the gas chamber but of whether the Vittoria Piazza in Bolzano be-comes the Walterplatz. And, as all who work in hospitals know, the wounded speak only one

We read history written by the winners, if the authors were not with the 8th Army they were with the Partisans. It is refreshing to be among the losers, losers in both wars whose true Penelope was Franz Josef. The last chapters tell the well-known story of Pound's incarceration and ultimate and humilisting release of terms.

IN THE DUSK of a November afternoon in 1934 I stood on the last tee at Mildenhall needing a 4 for a 72 (par, then, 74). So

did my opponent, and we were all square. It's a tricky drive-and-pitch. Mine was the better pitch and ended a yard from the flag.

and ended a yard from the flag.
My opponent putted stone-dead
and I knocked his ball away. I
(unworthily) hoped he might give
me my putt. But he may have
seen, as I had, the University
captain sidling out of the clubhouse, and he was himself a
recent ex-captain. That putt was
suddenly across the Sahara

suddenly across the Sahara. Somehow I shoved it in, and all in a minute I had defeated the redoubtable scribe Longhurst, and was being offered a Blue.

I'm in a unique and vulnerable position, then, in reviewing this book. But I'm damned if I'll give him a cliché. I'm very glad, now that he didn't give me that

now, that he didn't give me that putt, but I confess that a bit of me then said, inside, "mean bastard." The point is that Longhurst as a writer doesn't give an inch, and to those who disagree with him must sometimes annear

with him must sometimes appear to be a mean bastard; i.e. he says

to be a mean bastard; i.e. he says what he thinks directly and nonnensically. He was at prepschool with Gavin Maxwell and Eric Blair, later to become George Orwell. Longhurst just says flat that he thinks Orwell was mad. This very English directness should have pleased Orwell.

In many ways their prose styles

"Sir" said Dr Longhurst ... but, lucky chap he has always been

his own Boswell! I would not like to suggest what the great lexi-

cographer would have said, had caddie Boswell handed him the wrong club at a critical moment.

on a 16th tee once, while he was still at Cambridge, Longhurst's caddie had an epileptic fit; after which Henry finished with three

consecutive threes, set a course-

record, and won a "piece of plate." This is his account of the event, not mine, and it could seem heartless, but it isn't.

He returned to the castle she had got ready for him "and for one beautiful day there was peace."

It was there that I first tried to see him, in the bope of interviewing him for Encounter. My request was answered by a telegram from Mrs Pound saying he was not well enough to see any one. I received it in Zurich and continued, like a good newspaperman, to Merano where I sent him an impassioned fan letter by an impassioned fan letter by hand. I waited two days for an answer and then gave up.

Several years later I began to receive letters from him and from Miss Rudge asking me to edit his early poems (he had remembered my review of his Letters in the Observer) and this led to our meeting. He had never received the fan letter, so it is clear where my sympathies lie and I am happy to report that in October of this year he seemed fitter than ever and mimicked Joyce on the possibilities of a Joyce on the possibilities of a Nobel Prize for Ulysses. Miss Rudge, though upset by her daughter's grievances, was her usual clegant and artistic self and usual elegant and artistic sell and
the ordered simplicity in externals, with the complex inner life
manifested in Madame de Rachewiltz's well-chosen quotations
from the Cantos, shone about us:
"Oh for a little magnanimity."
The Selected Letters of Exra
Pound is a reissue of the edition
of 1951, which is now unobtainable. Pound's letters are very

able. Pound's letters are very closely woven; the slang may jar, closely woven; the stand to the but their importance to the Mouve-Pound's incarceration and ulti-mate and humiliating release after ment," in the London and Paris thirteen years of victimisation sections, is enormous.

MY LIFE AND SOFT TIMES by

Henry Longhurst/Cassell £3.75

PATRIC DICKINSON

He shares with Orwell this frosty candour and he can be funnier and harder if he chooses. What has he chosen? Soft Sunday Times in a hard world? Not at all. In fact very little of this book is the start solf. It is extensibling what

about golf. It is astonishing what

Longhurst has done—by way of pioneering far eastern private airlines; being an MP; nearly striking oil; and knowing in his

striking oil; and knowing in his and their day a number of remarkable eccentrics such as Castlerosse, Brabazon, and Critchley. Longhurst's own eccentricity is to have relished and preserved his "privilege." St Cyprian's, Charterhouse, Clare College, Cambridge, all taught him to love and seize the winged joy of his class (I wish, though, that he'd check on quotations. A man who has played and written so well about golf ought to know the

has played and written so well about golf ought to know the importance of rhythm...) which leads me to say that too much radio and TV can set up again the prolixity this writer had taught himself to avoid—it's a nice paradox to think that his famous "silences" on the air are in danger of being balanced by a bit too much noise in print! I won't give that one either; but that's all.

The book is beautifully produced. Longhurst must be a

world-champion hoarder, or where

do all the fascinating photos come

from? They are a social history

in themselves; but it is the text one comes back to. Is Longhurst

a writer playing at golf, or vice versa? What is so nice is to answer "neither." He is a writer,

a golfer: an amateur in the best an I lost sense of the word. And nobody but a kindly, civilised, and gentle man would love or know the flowers and butterflies

on the Sussex downland round the windmills he lives in—and know his Cervantes too, I'd bet. Like all great journalists he will

Golfer at large

Jon Godden

Kitten with Blue Eyes A novel of genuinely compulsive suspense and horror about an elderly widow living alone in the

country. 'Miss Godden builds up the suspense from page to page ... a chilling story.' Daily Telegraph



John Hawkes The Blood Oranges

'A frighteningly mature, rich, evocative, highly original piece of fiction and it gilds contemporary American literature with real, not synthetic, gold." Anthony Burgess

Ralph Barker

The Schneider Trophy Races



The first complete history to be published about these great international air races, the last of which was flown forty years ago.

Mollie Harris Another Kind of Magic

A fascinating, entertaining, and lively account of life in the Cotswolds - the sequel to the best selling A Kind of Magic.



Taya Zinkin Odious Child

A lively but touching picture of the author's childhood spent in a vanished world of rich, cultured emigres in France. 'Sheer entertainment.' Sunday Telegraph

David Daiches A Third World

This sequel to his first volume of autobiography Two Worlds (now re-issued, £1-75) covers the author's fourteen years in America and presents a vivid account of American cultural and



social life from Roosevelt's third term to the late 1940's. Sussex University Press

Chatto & Windus

THE TOP TOP TOP TOP TOP TOP

Les Grandes Heures de Jean, Duc de Berry

Following the acclaim of Les Très Riches Heures as 'the most beautiful book of the vear' in 1969, Thames and Hudson have now published in book form Les Grandes Heures —the pearl of the priceless collection of illuminated religious manuscripts commissioned by Jean, Duc de Berry, during his long lifetime as Europe's most munificent patron. Marcel Thomas, Curator of Manuscripts at the Bibliothèque Nationale, provides the historical and artistic background to the manuscript, which was completed in 1409, and full descriptive commentaries on the plates. 110 plates in full colour and gold. 17" x 12½". Slipcase. £15 until 31 December 1971, then £18.

Thames and Hudson



Richard Buckle

At last, in this masterly biography, the legendary genius of Nijinsky comes to life 64pp plates 22 drawings £5.00

Thinking aloud

MODERN BRITISH PHILOSOPHY by Bryan Magee/Secker & Warburg £1.25, hardback £3 pp 234

MAURICE CRANSTON

SOME MONTHS AGO Brian Magee interviewed a number of British philosophers and philo-sophy dons on the Third Programme, and this book is made up of the transcipts, briskly revised and polished for publica-tion. The main theme is the development of British philosophy in the twentieth century; sopny in the twentieth century; and as a painless introduction to the subject, it could not easily be bettered. It does not consist of "dialogues" as it is said to do, for Mr Magee never argues: he plies his contributors with intelligent, difficult and deferential questions, and they respond very politely.

Contemporary British philosophy is not much appreciated outside the English-speaking world (and even there it is thought by many people to be intolerably dry and niggling), but Mr Magee reminds us that the most powerful influences that have been exercised have as often as not been foreign. After the innovations of Bertrand Russell and G. E. Moore at the beginning of the century, British philosophy received its most notable impetus from the theories of Wittgenstein. the Vienna Circle and Karl Popper, all Austrian. Wittgenstein contributed indeed not one

Not all the philosophy that has trates upon, but he must be for-given, in a popular survey of this kind, for having omitted Collingwood and Whitehead and other such "outsiders"; for philosophy is something of a group activity, and the done thing in the universities is apt to become the only thing done. Fashion is therefore more important than ideally it

Moore and Russell both reacted against the Hegelian-type meta-physics that was fashionable when they were young. They tried to reinstate empiricism and com-

I have fallen in love with American names. The sharp names that never qet fat.

The snakeskin-titles of mining-claims.
The plumed war-bonnet of Medicine Hat . . .

SO BEGINS the poem by Stephen Vincent Benet that ends with the

line that is the title of this book, Bury my Heart at Wounded Knee. It is ironical and just that Dee Brown, who has written the most popular and moving lament of the

passing of the western Indians yet published, should write as a white

published, should write as a winte American from an Indian look-out and use as his title the same ambiguous point of view. As the white people exterminated the savage, they recorded his death cries and called them ethnic. Now we rearrange old papers and call it regret, Bury our crimes as history.

The first white Americans who explored the West, Lewis and Clark, were sheltered by the Nez Percés. They were few, the Indians were many, the buffalo in their millions, the trees of the forest numberless. With the Gold Rush to California and the Civil War and the coming of the railroads, the Indians became few, the white men many, the buffalo

roads, the Indians became few, the white men many, the buffalo exterminated, the forests logged. The Navajos, who were penned in an arid reservation first, did best. Government favours early surrender. The Apaches, who had fought the Spaniards for centuries and now fought the Texans and the US Cavalry, did worstast their great chief Cochise said, they cartied "their lives on their fingernalls." In the end, the West was won by mass immigration,

was won by mass immigration, broken treaties, dishonour and decimation. As the Indians said,

only one promise was kept by the white men. "They promised to take our land and they took it."

whittled away, of the iron march

of "civilisation," of the various deaths of the "noble savage,"

build up into a catalogue of grief,

Clearly and fairly, Dee Brown tells this story. His repetitions of promises not kept, of land

A great white crime

mon sense. In a way they succeeded, although the enterprise was less a revolution than a return to old British tradition of Hobbes and Locke and Hume. For such empiricism, science is the paradigm of knowledge. The Austrians pushed this empiricism to a more extreme conclusion: what was not science, said the Vienna Circle, was nonsense, and the early Wittgenstein said it was

war she gave English lessons. Her daughter implies that she

childhood and his subsequent Lear-like misfortunes.

Wittgenstein himself was a pupil of Russell's, and in time he moved to Cambridge. A. J. Ayer, when young, imported the theories of the Vienna Circle to Oxford; and for a time logical positivism and its derivatives dominated the British philoso-phical scene. But already Witt-genstein had abandoned the conception of science as the paradigm of knowledge, and although he did not communicate his thoughts to many people, he worked out his second theory of philosophy as a kind of therapeutic analysis. And Karl Popper published (in German) a book which suggested. among other things, that positivism rested on a mistaken notion of what science it.

So logical positivism went out second beginning with the rejectorms of analytic and critical and even systematic philosophy began to take its place. Some of these been produced in twentieth-century England has followed the trends that Mr Magee concen-trates upon, but he must be for-voungest British philosophers. sees signs of a revival of Hegel: and he goes so far as to suggest that the century which begun with the rejection of German metaphysics may end with the revival of it. He may well be right. Hegelian philosophy has become very influential in France: and one of Mr Magee's colleagues at Balliol, Alan Montefiore, reports on the beginnings of a joint Oxford-Paris philosophy seminar. So it looks as if the marché commun of the mind has already been instituted.

BURY MY HEART AT WOUNDED

KNEE by Dee Brown/Barrie &

ANDREW SINCLAIR

man's law rules the country now; only one law lives at a time." And when the ruling law is law-less, there is a massacre at

The instruments for the civilis-

The instruments for the civilising of the West were the miners, the settlers, the army, the destruction of the buffalo, starvation, the reservation system, corrupt Indian agents, whisky, and the slow breaking of the human spirit. Dee Brown makes it clear that, though there were atrocities on both sides in the guerrilla wars on the Plains, the white men struck first. As the Comanche Ten Bears said, "It was you who sent out the first soldier and we who sent out the second." Soon the Indians' only refuges were in irony, when they defined a fool as somebody who followed the white man's advice or suggested to Treaty Commissioners that the Indians be put on wheels so that they could be shifted more easily from good land to bad.

In the end, the defeated Indians took up Messianism as their last hope. Their cargo cult was the Ghost Dance, and they danced to

rouse up their dead men and the rouse up their dead men and the dead buffalo, and they were slaughtered in a last massacre at Wounded Knee in 1890. Near that creek were buried the bones

of one of their greater war chiefs. Crazy Horse. He too had dreamed dreams of the Indian nations rising again, but not in their modern rebirth as vacation guides, steel-workers, ethno-

guides, steel-workers, ethno-graphic specimens, a sort of red white man or Little Big Man.

To him, the Indian nations died where this fine book ends, with the Ghost Dancers and the lament of Black Elk. "A people's dream died there. It was a beautiful dream the nation's beautiful

Jenkins £3.50 pp 487

less, there is Wounded Knee.

land to bad.

an appeal for justice that can go dream . . . the nation's hoop is to no court nor judge. As one Indian tribe was fold: "The Kodoc law is dead; the white sacred tree is dead,"



"Swim if you can and if you are too weak, sink": one of George Grosz's eternally relevant satirical drawings from "Love Abore All and other Drawings" (Dover £1.25). Two more new Dover art paperbacks are "Georges Braque: Illus-trated Notebooks 1917-1955" (£1.50) and "Views of Venice by Canaletto" engraved by Antonio Visentini (£1.75).

In full command

"THE LONG-NOSED BUGGER that beats the French." This is the Wellington that Sir Arthur Bryant brilliantly describes for us in The Great Duke, which ends when the great man still had thirty-seven years of varied activity ahead of him. It is shout the commender who with about the commander who, with Waterloo won, could take the casualty list from the doctor's hand at 3 a.m. the morning after and say: "Well, thank God I don't know what it is to lose a battle. But nothing can be more painful than to gain one with the loss of so many friends."

Wellington is our foremost example of the extent of achieveexample of the extent of achievement possible for a man blessed with guts, intelligence, determination, and never plagued by too vivid an imagination. ("I will not be frightened beforehand.") Sir Arthur is always at his best as a military historian. What an enthralling account he gives, for example, of the jockeying for position between Wellington and Marmont before the battle of Salamanca. The arithmetic of slaughter can make depressing reading, but the clarity, swiftness reading, but the clarity, swiftness and compassion of the narrative here invest the manoeuvrings, the Fabian biding of time, the murderous pounce, with a quality

of exhilaration. Wellington, after all, was a man for heroism, never for heroics. His concern for his men —scum from the jails as so many of them were—was always paramount. He once rode a two-way

dawn on hearing that officers were comfortably billeted, while sick and wounded soldiers were lying without shelter. The officers were arrested and cashiered. He was a lonely man, confiding in few—Hill and Gordon were perhaps the only ones of all his general officers but he was always there to take the decision, always ready to take the blame. Even if he never lost a battle he had his setbacks, failing for example to raise the siege of Burgos. Yet there were never scapegoats. "I see that a disposition exists to blame the Govern-ment . . . it was entirely my own

Waterloo, the first-and-last confrontation between Nosey and Boney, has been described by so many talented people before that it must have needed courage to tackle it once again. Sir Arthur brings to it a verve that makes it ness and the great familiar it new, and the great familiar words roll out as if coined yester-day. "Who commands here?" "Generals Kempt and Lambert, my Lord." "Desire them to form a column of companies and move on immediately." "In what direction, my Lord?" "Right ahead, to be sure."

sixty miles between dinner and

The Last Year of Leo Tolstoy by Valentin Bulgakov, translated from the Russian by Ann Dunnigan, introduction by George Steiner (Hamish Hamilton £2.25). First English edition of the diary of Bulgakov, who in 1910 was personal secretary to Tolstoy during the giant's final, manic-religious period at Vasnaya Polyana. Bulgakov, like his contemporaries, worships

the image of Tolstoy the great writer and Tolstoy the would-be ascetic, Christ-like figure renouncing fame and wealth in search of a humanistic perfection. But Bulgakov is not blinded: he sees the suffering inflicted on Sonya by her husband's abdication, and the hysterical quarrels over money and position.

I Spy Blue, by Donald Rumbelow (Macmillan £4.80 pp 250). "The police and crime in the City of London from Elizabeth I to Victoria." by a serving copper, a lively and entertaining history with the emphasis on the second part of the period, and particularly on the internal politics between Addermen, the Court of Common Council and Parliament that took place before the appointment of the first Commissioner, Daniel Harvey, in 1839.

Margaret Powell's London Scason, by Margaret Powell's London Scason, by Margaret Powell (Peter Davies, EL75). The indefatigable Treasure, having climbed Upstairs, now does the social whirl her employers were wont to do. She starts by gaterrashing Queen Charlotte's Ball, and is then escorted by Mr Leigh Crutchley to Windsor Horse Show, Henley, Wimbledon, Royal Ascot, the Derby, Goodwood, the Opera, the Ballet and so on. Usual cracker-barrel musings, but some genuine humour and warmth too: she's surprisingly tolerant. Pleasing drawings by Elizabeth Brock.

are alike—as plain as Defoe, as explicit as Dr Johnson. I have always thought of Johnson as having the same abrasive voice as we know Longhurst has.

SHORT LIST

never close.

analysis calculated to cause several stirs among students of the Writings: e.g., Holmes, going irremediably blind from too-heavy smoking, calculatedly took his own life; Watson was married not just twice or even thrice, but as many as five times. The credentials of 'Justice of the Peace Trevor' (see the "Gloria Scott") are charming—ho was once, we are solemnly assured, professional junior to a Sherlock, a Holmes and a Watson, all at the same time. Fully referenced, wholly diverting.

A wedding man is nicer than cats, miss, by Rachel Scott (David & Charles, £1.95). Amusing, touching and instructive recollections of a teacher in a northern industrial city whose job it was for eight years to get immigrant children—particularly Sikhs and Punjabis—to learn English, dress for the English climate and get used to our odd ways. Miss Scott is not sentimental, but one appreciates the terror induced by Western hustle and traffic; the problems of diet for non-beef or non-pork eaters, and the shame of a little girl brought up modestly to cover her legs, arms and head in male company, when faced with a gym slip and knickers. Hess by Roger Manvell & Heinrich Fraenkel (MacGibbon & Kee £1.95). "The first full biography argues that Hess is sane both now and at the height of his power and asserts that his flight to Scotland was indeed an independent venture. Suggests that his guilt is guilt by association, and has long been expiated.

The Late Mr Sherlock Holmes by Trevor H. Hall (Duckworth 52.10). Bold essays in Holmesian analysis calculated to cause

Boy In Prison by Frances Finlay (Robert Hale £2). Sequel to "A Boy in Blue Jeans," where Mrs Finlay wrote of her middle-class son's early delinquency and his term in Borstal. A persistent petty thief, "Christopher " was at 19 sentenced once more—to 18 months in an adult prison, Part of the sentence was served at Aylesbury, in wretched conditions, but Christopher was recommended for psychiatric treatment at Grendon Underwood.

Schweitzer: A Biography by George Marshall and David Poling (Geoffrey Bles £3.50 pp 342). Though tinged with hagiography, this tells us a good deal about Schweitzer's remarkable scholarship as a young man, his authoritative work on Bach and on organs, as well as the more familiar Lambaréné ground. Right or wrong, the book contends Lambaréné was his hospital, run in his way: and it worked. Well documented: illustrated.

T.E.L. tale The red leather-bound volume into which T. E.

Lawrence copied 112 favourite poems between 1919 and 1927 came to light in 1968. A cryptic letter from a book collector to Lawrence's brother was discovered in the Bodleian Library and followed up by a recent biographer of Lawrence. It emerged that Lawrence had presented the book in 1927 to Charlotte Shaw. She in turn had given it away to a London bookseller who sold it to the present owner in 1960 on the condition that it remained in Britain. Minorities, is now published for the first time (Cape £2.50, Bertram Rota limited edition £20). It contains facsimile poems in Lawrence's own handwriting, a hitherto unpublished photograph of Lawrence, and a Preface by C. Day Lewis. Scrupulously edited, annotated and introduced by J. M. Wilson, the book provides the first important contribution to writings on Lawrence by the generation born after his death in 1935. C. Day Lewis said of Wilson's Introduction 'It's the only piece on Lawrence I've ever read that made sense to me.

Victorian realist

ANTHONY TROLLOPE by James Pope Hennessy/Cape £5 pp 500 TROLLOPE: ARTIST AND MORALIST by Ruth ap-Roberts/Chatto &

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its sort, complement one another. Having given us three admirable biographies, Mr James Pope Hennessy now comes up with a Life of Trollope, interwoven with sum-maries and judgments of his works. This is the more welcome because there has been no such book since Michael Sadleir's in 1927. Miss ap-Roberts on the other hand confines herself to criticism; she is a university teacher addressing colleagues and students, who either know already the facts of her hero's career, or else consider these irrelevant to his art.

THESE two books, each good in

In any case his life does not make a very rewarding subject. His Autobiography offers a delightfully candid account of his boyhood and his business-like attitude to his writing, but tells us precious little about his per-sonal emotions once he had grown up; nor do we get much further light on these from his letters or his friends.

Born in 1815 of shabby-genteel parents, by whom he felt neg-lected, he was the loneliest and most miserable of schoolboys from the age of seven—first at Harrow, next at Winchester, then back at Harrow. With no chance to attend a university, he started work at nineteen as a clerk in the Post Office, married at twentynine, attained fame ten years later with his fourth novel, "The Warden," and gradually became the author most in demand at the circulating libraries, though he remained in the Post Office until the age of fifty-two.

Happiness had transformed the lazy, apparently doltish school-boy into a signally industrious and efficient Civil Servant and author. He produced some fifty works of fiction and a dozen other books before his death at sixtyseven. A platonic flirtation with an American, young enough to be his daughter, seems to have brought no anxiety to himself or his wife. Though he stood for Parliament as a Liberal, he was conservative in almost all his opinions; and though he travelled widely, he remained sadly insular. From the first he longed to be liked, and his success brought

HISTORICAL

NOVELS

The Ringed Castle by Dorothy Dunnett (Cassell £2.50). Sixteenth century Moscow, licking its wounds affer years of Tartar rule, is the subject of Dorothy Dunnett's new novel. A party of eight assorted mercenaries under the leadership of the mysterious Scot, Francis Crawford of Lymond, turn up in Russia, and are given a five year contract by the Tsar to retrain his depleted armies. An exciting story of spying and intrigue, splendidly told.

Paris is Worth a Mass by Hugh Ross

intrigue, splendidly told.

Paris is Worth a Mass by Hugh Ross Williamson (Michael Joseph £2). With the death of Catherine de Medici, Volume III. covering the years 1585 to 1589 brings to an end Hugh Ross Williamson's masterly and authoritative study of the eight civil "wars of religion" in France. Unlike many historical novels, this one is liberally supplied with tables and dates, which contribute a good deal to the enjoyment of a story packed with incident and drama.

A Comedy But Not Divine by

packed with incident and drama.

A Comedy But Not Divine by
David Tutaev (Macdonald £2).

Into the hands of Harold
Thoroughgood, keeper of records
in a museum and collector of
prints and first editions, come
photostats of the Memory Book,
said to have been written by
Dante's wife, Gemma dei Donati,
and revealing the extreme

and revealing the extreme frustrations of her life with the poet. Armed with these,

Thoroughgood makes a pilgrimae

to Florence, but finds the ghosts of Dante have been chased away. This is a brilliant flight of fancy, the comedy very black indeed.

Chinnery in China by Kathleen Odell (John Murray £2). The

time is early mineteenth century and George Chinnery, portrait painter, comes to Macao in China to spend the autumn of his life. The smells and sounds of the waterfront, where the East India Company and other than the company and the company

waterfront, where the East India Company and other traders come and go, the women having trouble with their stays or bouts of horror at living in exile, genity pinpoint the painter in this reconstruction of his declining years.

A Rose for Virtue by Norah Lofts (Hodder & Stoughton £1.95). A very feminine view of the war-torn years following the French

Revolution, as seen through the eyes of Hortense Beauharnais, stepdaughter of Napoleon II and mother of Napoleon III. A stirring and complicated story but a few more dates would have been helpful.

The Boat of Fate by Keith Roberts (Hutchinson £2.50). The last days of the Roman Empire as seen

of the Roman Empire as seen through the eyes of Sergius Paulius, son of a Roman father and a Celtic mother, who got caught up in the Boat of Fate, "the boat that sails for eyer." It is a savage story of bloody wars, passionate but brief human relationships and the thirst to conquer, told with exceptional narrative skill

The Holy Images by Meriol Trevor (Dent £2), Anna, daughter of a British soldier in the Roman army, now an old woman living in Ravenna, looks back on her life during the downfall of the Roman Empire, first in the Imperial Palace in Ravenna, where her mother was employed as a wel-

mother was employed as a wet-nurse, then in Byzantium Rome and elsewhere. A cosy, chatty, domestic picture.

ledge of grandees he could

him loyal friends; but this new biography reveals that he made himself more disagreeable than we previously knew-offensive in his office to both superiors and inferiors, prone everywhere to touchiness, self-assertion and truculence. These failings have been blamed upon a sense of inferiority left by the poverty and general despair he endured until he was posted to Ireland at twenty-six. His talents seem to me more

RAYMOND MORTIMER

Windus £2.25

remarkable than his achieve-ments; and I must confess that I have read only a dozen of his novels, not including several thought to be among the best. Extremely observant, he equals the supreme novelists, I believe, in his psychological acumen Even his most odious characters are usually credited with some good intentions: he knows that we all are born with impulses both aggressive and friendly, that virtue as well as sin can fairly be called original. His fiction is marvellously realistic; and in my view he is unrivalled as a trustworthy painter of the Victorian gentry and professional

Apart from his interest in Ancient Rome and our early dramatists, he seems to me boringly Philistine. "The object of a novel," he proclaimed, "should be to instruct in morals while it amuses"; and he de-scribed himself as not an artist but a craftsman. In fact his imagination within its limits was vigorous. The characters he invented filled his mind until he understood all their mixed feelings, which he displayed in effective situations and plots. Moreover with no personal know-

portray them persuasively.

As a craftsman, though he could be neat and even witty, he became increasingly slipshod. Long novels were in demand for serial publication and then for circulating libraries. With his perilous facility Trollope welcomed this requirement, and would often pad out three volumes from material that called for only two or one. Many a chapter, like a wounded snake, drags its slow length along; and when I read them, I feel I am back at school Pope Hennessy therefore charges

girls" who obeyed the conventions. Their strength of will and tions. Their strength of will and fortitude save them from the vapidity of the Thackeray and Dickens heroines, but they lack the high spirits I love in Meredith's Apart from Lady Glencora and Ayala Dormer, the most interesting of his female characters are shameless in their mishebayiour like Lady Eustage behaviour, like Lady Eustace, Arabella Trefoil and the glori-ously over-lifesize Mrs Proudle. Miss ap-Roberts maintains justly, if too defensively, that

"readableness must, after all, be an essential virtue in fiction,"

an essential virtue in fiction," quoting a story from the admirable J. I. M. Stewart:
Yeats declared "Ulysses" to be a mad book, later pronounced it a work of genius surpassing in intensity any novel of its time, and finally was unable to finish it, so that he found himself reading Trollope instead.

She then surgests that Trol-

She then suggests that Trollope's "plain, dull, flat style, the

achieve: Grainger and Dobson's Victoria

Newcastle, before falling to twentieth century folie de grandeur, illustrated in "Northumberlanc

and Durham: an industrial miscellany" by N. McCord and D. T. Rowe (Frank Graham £2.50)

CRIMINAL RECORDS: EDMUND CRISPIN SHORT REPORTS

pursuer and eventually gives him-

self up. Plenty of snug domestic detail (Mme Maigret continuing

to wait on her husband hand and

foot) while the Superintendent exudes compassionate under-standing of criminal humanity at

Hail, Hail, the Gang's All Kere! by Ed McBain (Hamish Hamilton £1.75). Perhaps a little over-

crowded, and perhaps not quite as good as those 87th Precinct

stories in which one detective or

another is starred (here they all have equal billing). Even so, constantly animated and enliven-

ing, with a wide variety of crimes

The Underground Man by Ross

Macdonald (Collins £1.50). Lew

Archer investigates complex of wife-swappings and murders in

California's upper crust, against background of devastating forest

fires. Good characterisation and mise-en-scène, slightly marred, however (pace Aristotle) by too-

frequent indulgence in metaphor. Firecrest by Victor Canning (Heinemann £1.90). Secret Ser-

interesting and original plot-

to choose from.

can reau

no-style style, is a positive advan-tage: in refusing to call attention to itself it can the better display the reality of the content," I dis-agree. The most readable and convincing books, whether of fic-tion or of history, seem to me not those we wish to read most rapidly, but those which invite us to savour their phrasing. I therefore do not find Trollope nearly so inviting and absorbing as Jane Austen with her elegance and edge, Thackeray with his easyseeming grace or Balzac and Dickens with their verbal brio.

Though Mr Pope Hennessy does not seem to have unearthed any important new material, his judgment of both literature and behaviour is remarkably shrewd He points out, for instance, that Trollope's clergymen, however consciencious, are never "both-ered" by religion in its real, spiritual sense. (The novelist himself had no use for doctrines or rites: he merely accepted the prevailing Protestant ethic, while attributing the slave trade to beneficent Providence.) This trying to gulp down insipid blanc-biography will delight the general mange or semolina pudding. Mr reader: it is uncommonly wellwritten. It has been carefully prohim with gross laziness.

Not pandering to the public cluding twenty-five engravings taste but sharing it, he preferred as heroines his "little brown duced with many illustrations, including twenty-five engravings made for the novels.

Miss ap-Roberts has not escaped

the professional deformation to which teachers of Eng. Lit, are now prone, especially in North America. She indulges in jargon (including such ungrammatical terms as "paysage intériettre " and " lumen siece even informs us that the American Senator in the novel named after him " is the highly objective correlative of the comparativistic attitude." She also seems to suppose that English Dukes stand at mose that English Dukes stand at calls Trollope " the some thing, orders another. Jepsen is determined to carry out them. pose that English Dukes stand at elections, and calls Trollope "the only Anglican novelist"—a term best applied to Charlotte Yonge. However, she can write crisply, and makes many good points, justly emphasising, for instance, Trollope's concern with casuistry, which means not equivocation

which means not equivocation but the consideration of moral dilemmas. His admirers will find much to interest them in her book, such as the fact that thirty one of his novels were translated

The war has no end

THE GERMAN LESSON by Siegfried Lenz, translated from the German by Ernst Kaiser and Eithne Wilkins/Macdonald £3.50 THE UNICORN by Martin Walser, translated from the German by

Barrie Ellis-Jones/Calder & Boyars £3.50 THE ROMANTIC ENGLISHWOMAN by Thomas Wiseman/Cape £2. FEATHERS IN THE FIRE by Catherine Cookson/Macdonald £2.00 JULIAN SYMONS

MOST German novels and films about the Second World War come to us bowed down by the burden of guilt, the need for redemption. Creatively they are less works of art than exculpatory or breast-beating attempts to wipe clean a slate that will be forever Siegfried Lenz's dirty. German Lesson has the virtue of being a novel about the War and about persecution which deliberately avoids violence and obvious horrors. this perhaps negative quality are added the positive merits of lucidity, elegance, a brilliant organising skill. It comes in a smooth, colloquial translation.

The setting is the countryside of Schleswig-Holstein in northern Germany, bleak and remote. and the struggle between them goes on after the end of the War, when Nansen has been rehabilitated and Jepsen is released from an Allied prison. The book's triumph is the policeman, a man whose iron stoicism makes him ready to sacrifice a son who has deserted from the Army, and to alienate all his friends, in pursuit of an abstract and unintelligible duty which he must not question. Men like Jepsen are, as Nansen acknowledges, immovable. "One's simply got to wait until you've all died out."

But Jepsens don't die out. The story of this one comes filtered through the experience of his youngest son Siggi, a child dur-ing the war, and now in an institution for delinquent boys. As a child Siggi kept Nansen's paintings to preserve them from his father, and he now feels that he must steal pictures to keep them safe. Hallucinatory defence re-action, the examining psycholo-gists say. Siggi replies that it is his father who should be in the reformatory. Told to write an essay on "The Joys of Duty," he produces this novel.

All this works very well as the basis of a morality in which there is no explicit moralising. There is grandeur in the conception and execution of the book, even though its immediate concern is to encapsulate the hatefulness of persecution in terms of one small battle between the individual and

I wish I could feel as warmly about another novel by a writer satisfying. Perhaps this is highly regarded in his native because Fielding seems less like Germany, Martin Walser's The Unicorn. This is one of those did - anything - actually - happen-lin-Marienbad? books which question the nature of reality. Walser's novel is about Anselm, a work, and it's significant that we writer commissioned by a woman never see Fielding writing or publisher to write a totally objective book on love, who finds him-self unable to do so because he falls in love while carrying out his researches.

Fine, you may think, nothing too complicated there. But this account of things may not be true, it is only what "I-Anselm" the narrator thinks rather than what Anselm objectively understands, and anyway the writer's farmer, gets a farm girl pregnant name is not really Anselm at all. and tries to force marriage with rame is not really Anselm at all.

Perhaps "not Anselm" has dreamed up the whole thing in the bed of mock-illness on which we find him at the beginning and end of the book? Perhaps we find him at the beginning and end of the book? Perhaps, and who cares? It should be said, though, that this often yawnworthy intellectual juggling is done by a very intelligent man. There are bits of Joycean wordplay, cunningly ironic passages tion of the villain. This preposabout punditry and mass media, terous but very enjoyable Vicmetaphysical parodies of meta-physical concepts, from which one emerges with admiration of ledge Walser's ingenuity, and perhaps guage.



Siegfried Lenz: a grand conce

even more admiration of the sk and sympathy shown by his tran lator, Mr Ehis-Jones.

Thomas Wiseman makes son Marienbadian gestures in the first section of The Romant Englishwoman which finds thirt nine-year-old Elisabeth Fieldin on the loose in Baden-Baden picking up a poet there, an enjoying carnal knowledge wit him in a lift. In section two, how ever, we learn that the bit abouthe lift has been invented by he husband Lewis, a Jewish novelis given, as fictional Jewish nove ists often are, to spinning seli humiliating stories.

So is Lewis Fielding a cuckold and if he isn't, will he be? The book settles down into a gruel ling, rigorously self-consciou: examination of marriage hetween a writer and his dissatisfied wife who wants to have the emotional freedom of being single and childless, and at the same time be a securely married mother. Some of the action offers deadly accurate glimpses of people and talk in almost-smart restaurants and at near-intellectual parties. Lewis and Elisabeth are the sort of exhibitionists who act out their emotions in public, watch them-selves doing it, and wonder if they ve given a good perform-ance. The arrival of the poet from Baden-Baden, and Lewis' predictably masochistic reaction to him, sends Elisabeth spinning off abroad again, this time poetaccompanied.

There is a lot to like and admire in this lively story, yet at the end it is distinctly unsatisfying. Perhaps this is because Fielding seems less like a writer than like a second-rank even thinking about it.

Catherine Cookson's Feathers In The Fire can be recommended to all readers looking for a chronicle novel with all the melodramatic stops pulled out. The action moves over twenty years at the end of the nineteenth century in the north-east of England.

Angus McBain, a churchgoing her on to one of his workers. The boy refuses and is summarily sacked, but McBain's responsibility becomes known on the farm. When the child is born legless he tries to have it drowned

Now read on. Difficult not to. in fact, with a couple of murders in the offing, and a final incineratorian Gothic structure is firmly underpinned by genuine know-ledge of local history and lan-

THE ARTS endpiece

at once....

A fallible guide to arts form this week

THEATRE

The Oz Trial (The Place, Euston, tonight). The RSC stages a reading of the court transcripts. Five weeks cut to ninety minutes and directed by Buzz Goodbody. Two more performances on Sunday, 28th. Ladislav Fizika Mime Company (Sadler's Wells Theatre, to-morrow). Brilliant Prague mime with his latest work The Button. A great success at an earlier Edinburgh Festival. Soft Or A Girl (Everyman, Liverpool, Weds). John McGrath's new rock comedy which sees two Scouse air-raid wardens blown into 1971 to find Liverpool Corporation has done what Hitler failed to do. Controversial?

Godot Has Come (Cockpit, Marylebone, Weds). Jugoslav playwright Miodrag Bulatovic ves Beckett the answer. Last performance on Saturday ends with public discussion led by Martin Esslin and John Calder.

FILMS Drive, He Said (Classic, Piccadilly, Thurs). Trendy Jack

Nicholson directed this essay into American college life.

MUSIC

Alan Rawsthorne Memorial Concert (Wigmore Hall, Weds). The Music Group of London and John Ogdon pay tribute with a programme that covers composer's career from the Theme and Variations for two violins 1937, with which he first made his name, and

Previn guitar concerto (Festival Hall, Thurs). Long-awaited debut of new work, played by John Williams. Excellent John Williams. Excellent programme also includes Isaac Stern with Sibelius' violin concerto and some Elgar which E. Heath conducts.

miss chance to see regional costumes, carpets, icons on glass, etc., in first show of European ethnography ever staged by the British Museum.

Village Arts of Romania (B.M's Ethnography Dept, Burlington Gardens, W1, on now). Don't

RADIO The Long March of Everyman (Radio 4, tonight, 10.10). First of 26 episodes in Michael Mason's gigantic history of the British people during the last 2,000 years. Highly recommended.

The Seagull (Radio 4, tomorrow, 8.00). Another chance to hear Charles Lefeaux's fine production of the Chekhov, with a powerful cast headed by Irene Worth and Ian

FESTIVAL

Cheltenham Festival of Literature celebrates its 21st year under new director Douglas Cleverdon. Starts today at Everyman Theatre with enter-tainment from Alan Bennett, Judi Dench, Michael Hordern, Patrick Gorland Patrick Garland and Martin Best. Ends on November 27. For more juicy details, phone Cheltenham 23690.

Fair winds and far waters

A Fine and Private Place by Ellery Queen (Goliancz £1.60).

Three Italian multi-millionaires,

brothers, die in fairly quick suc-cession, bringing Ellery and his

inspector father on to the scene.

Brilliantly, the murderer uses Ellery's love of the outré—in this case, permutations on and associations of the figure 9—to pull the wool over that harassed polymath's eyes, Ellery recover-

ing his wits and his common-

sense only at the eleventh hour. Lively, ingenious and fresh as

paint-one of the very best of the

Inspector Ghote Goes by Train by H. R. F. Keating (Collins £1.50). The Bombay to Calcutta Mail, with Ganesh V. Ghote set-

Mail, with Ganesh V. Gnote setting out across a continent to fetch that notoriously wily Bengali A. K. Bhattacharya back for trial to the principal scene of this crimes. It all takes place on the railroad, there and back again; the secondary characters

again; the secondary characters are splendidly amusing; and the Inspector—easily flustered, yet ultimately very stubborn indeed—makes as good company as ever. Though the book is perhaps a little long for its material, report bols pleasures abound

Maigret and the Killer by Georges

Simenon (Hamish Hamilton £1.50). A powerful sense of déjà

Stella Frank

A cosy chatty,

ou here, since in this Maigret, papers. Hypnosis constitutes a
as in the last one, the murderer interesting and original plo
establishes a rapport with his factor, extremely well handled.

nevertheles pleasures abound.

Queens.

BOOKS about the sea are transformed from the limited interest of seamen's logs when they recreate an experience for the landsman who knows little of

plete, even to looking after the formidable list of stores for the voyage and providing surprise packages containing special treats like haggis and whisky to be opened on Christmas, Burns Night and his own and his small

THE IMPOSSIBLE VOYAGE by Chay Blyth/Hodder & Stoughton

round he had passed the half-way line, it was, one feels, his longing to be re-united with her and their child that made him drive his ship relentlessly through the

flerce weather. This aspect of an exciting book must be emphasised because it is the turbulence and travail they vicariously enjoy are all present. They will, too, learn much from it. When Chay Blyth stepped ashore on a quay in the river Hamble last August after 292 days of continuous sailing, it was just another confirmation that adventure and endurance are still

book, The Romantic Challenge, recounting his attempt to reach self-set target, an average of 200 miles a day over a 4,000 mile course, is anything but romantic. A challenge, yes, a record of endurance remarkable in a man sadly left with is to race against

Uffa Fox's second rag-bag of

The Mines of Alabaster by Sid Chaplin (Eyre & Spottiswoode £2.50). Picaresque novel about Harry John Brown, unsuccessful as actor and husband, who moves around looking for love and security, the former represented by an American girl student. Mr Chaplin has written much more perceptively, and much more perceptively, and much more coherently, than he does in this book where the casual inadequately-motivated relationmadequately-monvated relation-ships are matched by an interjectory, exclamatory style which manages to be both colloquial and often obscure.

The Umbrella Man by Giles Gordon (Allison & Busby £2.10). Mildly experimental novel in which relationship between widow, and man first seen walking past her house with umbrella, is shown from several points of view—what he thought, what she thought, first person, third person. The effect has the rather sinister oddness presumably aimed for, but the basic material, a rather anodyne love story, is too slight to exert much grip.

A Cartload of Clay by Georgo Johnston (Collins £1.50).
Uncompleted final volume of notable Australian trilogy. Seriously ill author returns to his homeland, witnesses wife's tragic death and by reviewing his past becomes reconciled to his mortality. A disturbing theme made poignant by the sadly autobiographical parallels of the narrative. vice mayhem and intrigue in and around a mid-Devon grange where agent Grimster, a bad security risk, is engaged in trying to crack the secret of where the dead physicist hid the vital papers. Hypnosis constitutes an

The Betsy by Harold Robbins (New English Library £2.50). Life and loves of American motor tycoon culminating in his hiring Italian racing driver to promote his new car by winning World Champion-ship. Plenty of kudicrous male chauvinist sex in luxurious locations but contains no sentiment, insight or phrase worthy of respect.

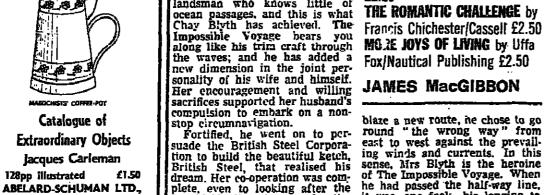
Voyage of a Life by Pauline Neville (Hamish Hamilton £1.50). Delirious on a pleasure cruiser. Moyna surveys her past life; the lost lover, her Rioless marriage in McCarthyite America and experiences in Mau Mau Kenya. Her struggles to reconstitute her life physically and emotionally compose a vividly convincing first novel.

Zero Summer by A. C. H. Smith (Eyre & Spottiswoode £2.50). Bernard, photographer and would-be poet, inded with swinging London, seeks fresh inspiration in France only to upset villagers by affair with local girl bent on making London scene. Some nice touches of irony though the hero's wittleisms and the Provencal earthiness are laid on a bit thick.

I'll Never Leave You by Edgar Lustgarten (Hart-Davis 21.50). Successful free-lance artist's compulsive jealonsy strains his passionate affair with beautiful

uffa Fox's second rag-bag of memories of a very happy life, lived mostly on the Isle of Wight, will please the Islanders and his hosts of friends. His book has been thrown together a little carelessly—but perhaps that is part of its fun. passionate affair with beautiful girl. After her accidental death, he discovers farewell note and spends his life obsessively investigating her post and establishing her love for him. Skin-deep platitudinous, conspicuously padded little melodrama

حكدا ماالامل



daughter's birthdays. must be emphasised because it is She was with him in spirit the what extends its interest far outwhole battering voyage—a par-side the world of boats. Ocean carelessly—but ticularly tough one because, to racers however, are assured that part of its fun.

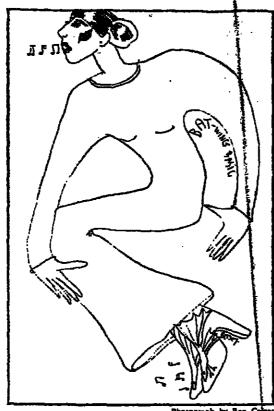
going strong. Sir Francis Chichester's latest

of his age. But what emerges is the tedium of obsession, as if, after a life-time of triumphing over wind and wave, all he is

IN MY SNOW BIZ, BETSEY & BEDS by Ernestine Carter



BETSEY JOHNSON



THE BASIC BETSEY, sketched by Miss Johns

into London yesterday is, at 29, according to Newsweek, "the most im-portant young designer in America." Six months after this accolade she had won the much-coveted Fashion Critics' Coty

Miss Johnson is here to cele-brate the first anniversary of Escalade, not only because they sell her clothes but because Paul Young, who is Escalade discovered her. That was in 1965, when Mr Young was busy pro-pelling Puritan (a vast ready-to-wear firm, the third largest in the USA) into the young market by launching subordinate divisions, one of which was a boutique chain he christened Paraphernalia.

He met Miss Johnson when she was working in the Art Department of the magazine Mademoi-selle where her Fine Arts degree from Syracuse University had

While they talked he noticed some doodles on the side of her drawing pad. They were her ideas for clothes. This, he said, is it, and hired her for Paraphernalia. The shops were a fantastic success. Betsey Johnson and the basic Betsey dress which she created for Paraphernalia became famous.

and sold. Another seller was a double screening of manufacturer bush shirt, "long before Yves and buyer. Her designs went Saint Laurent's safari shirt," from her to him (as Puritan); explains Mrs Young, "like the straight to Paraphernalia."

Basic Betsey, skinny on top, very fitted "Mrs. Operation of the straight to Paraphernalia."

This was proved when she left; fitted." Mrs Onassis (then Mrs Kennedy) bought it in dozens. So did Brigitte Bardot and

other young women on the design team left Paraphernalia. They set themselves up as Betsey, Bunkie, Cat. Nini in a brownstone house Si (which they painted orange) on the far East 50's. The shop has a cosy look, with a wood floor, kitchen (urniture, flowers and clothes all over the place but, says Mrs Young, "underneath it's all business. And "she adds, it's the best conglomerate of

taste I know." Besides the dresses, Miss Johnson designs shoes (her high-heeled tennis shoe, the canvas in bright colours, soled and heeled in white rubber was another best seller), tights, stockings, skimpy little sweaters with nursery animals (one in baby blue with pale pink poodles sold 3,000 in two days), knitted caps, belts, According to Mrs Young, Miss two days), knifted caps, belts, doin Johnson is pear-shaped. "You scarves, jewellery. Everything is son-

ETSEY JOHNSON who flew know, flat chested, then broader so eleverly co-ordinated with into London yesterday is, in the beam." So is the Basic everything else that only the

Betsey. It is skinny on top, slides loosely over the hips and ends with a fish-tail flip.

At Paraphernalia, the Basic Betsey at about £8 sold and sold and

This was proved when she left; for it was not until 1970 that she found another manufacturer: ready to gamble on her faith in what she calls "the youth thing." In 1968 Miss Johnson with two She found him in Leonard ther young women on the design Shtendel, president of a sportwear firm called, strangely, Aliey

> She now designs not only the Alley Cat clothes but their fabrics, labels, advertisements and their logo, an alley cat drawn by her. It all ties in neatly, for Betsey, Bunkie, Nini acts as a testing ground for what Alley Cat can put into mass-production.

Does this all have a familiar ring? To me, it's a sort of recap of the life and times of Mary Quant. That may be no coincidence, for Paul Young, English himself, was in tune with our swinging London bit, and when he was the whiz kid of the J. C. Penney mammoth chain of stores Penney mammoth chain of stores was the first to introduce Mary Quant to the USA. Now he is doing the same for Betsey John-

THIS should be a happy year for those selling ski wear, a safer one for those buying, an expensive one for those who bought before and now must buy again. For word has gone out that ciré, once the skier's darling for its warmth and lightness, can because of its slippery smoothness, lead to bad skids if and when the wearer falls. There are varying schools of thought about this one, but there is general agreement that the risk is pretty

well restricted to the better skiers who seek the higher, icier slopes. Still the new cirés have taken a tip from anti-skid tyres and are ridged all over or at the elbows, knees and sides. If you don't fancy the Michelin man look, this year there are new fabrics (new, that is, to the slopes)—denim (actually a Swiss mix of cotton and Diolen) and proofed and quilted cotton. We plumped for the latter in small flowery Provencal prints.

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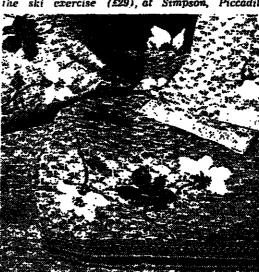


WHITE flowered navy quilted cotton jacket. front yoked in red, back yoked in purple, matching unquilted trousers, by Emmanuelle Khanh for happaral, £36. Worn with white crochet cap, £2.50, white polo-necked cotton sweater, £2, white Tuscany lamb mittens, white leather palmed, £6.75; tinted goggles, steel framed, £1.55; dark blue



WIZARD OF OZ bed covering by Mary Quant for ICI. Designed for pre-teenagers, the quilt and flounce combine fairy tale motifs and flowers. At

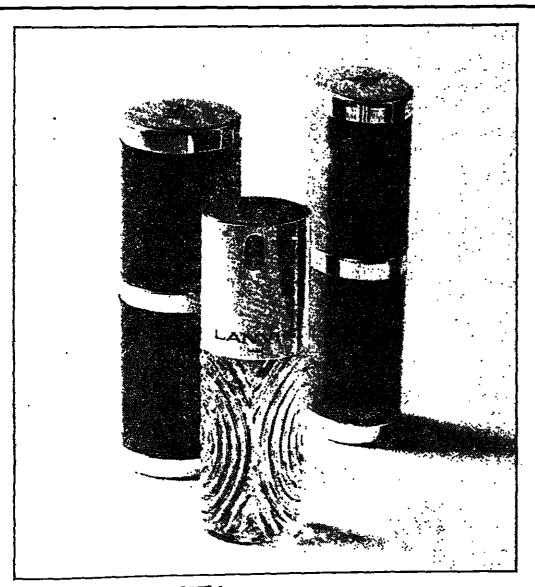
plastic coated fibreglass boots, clip-fastened, £26.50.
(An alternative is the foam-filled ski boot: while you stand the boot is moulded to your feet by injecting through a hole in the back a fast-drying joan between the inner and outer lining; with replaceable foam lining, from £33.50). All, including exercise (£29), at Simpson, Piccadilly



WICKER BOUQUET bed coverings by Bill Blass for Springmaid. An anemone-sprinkled basket weave print combines with plain wicker. From Western Waterbed International, 47 Maddox Street.



WHITE flowered dusty pink proofed cotton waistcoat and knicke the waistcoat quilted in front and on the knees, also in blue, £ Worn with a biscuit cashmere polo-necked sweater (£11), matchi knitted cap (£1.50), and knitted string gloves, leather palmed, £3. Plastic on leather clip-justened ski boots, £22.95. Mini skis, £2: Tinted Polaroid goggles, white framed, £4.84. All at Lillywhit



The new handbag spray by Lanvin. Arpège and My Sin

LANVIN



The Sunday Times 01-837 1234 (extension 7101).

LEON NORELL 10 Devonshire Row, London EC2. Telephone 01-247 3939 1 mln. Liverpool St. Stn. Parking facilities

BED AND BATH: Dress flowers, nasturtiums and sweet designers turn their hands to all peas on white—the top sheet and of things: headsquares, underwear, hosiery, scent, cosmetics. Now it's household linen.

This year Bill Blass, one of America's top dress designers, a three-time winner of the Coty Award and now in their Hall of Fame, took his first step into bed and bath with a range of six designs for Springmaid in non-iron Wondercale.

designs for Springman in nou-iron Wondercale.

Mr Blass has tackled the whole idea of bed linen in a typically fresh and original way. Where others have accepted the conven-tion of two matching sheets, two ditto pillowcases, and have added only new ideas of colour and pat-tern has been adapted the mix-and-

third pillow are in a green trellis pattern.

The Bill Blass sheets and triplet pillow cases are available here from Western Waterbed Inter-national, 49 Maddox Street, WI. Mr Blass is not the first in the field. Yves Saint Laurent was the pioneer. Two years ago he designed a collection of towels and shower curtains for Fieldcrest, exclusive here to Harrods. (Prices from 65p for a face cloth to £6.95 for a bath sheet).

Last year Mary Quant designed for ICI a collection of bed furnionly new ideas of colour and pattern, he has adapted the mix-and-match in clothes into his six designs, and has added a third pillow (two he thinks look lonely) with which he can carry the counterpointing of pattern with pattern even further.

For example, in Country Flowers—a scattering of corn-two pillow cases, £35. ture in Terylene and cotton. This



CHRISTMAS IS STILL CHRISTMAS AT DICKINS AND JONES

Just once a year we are all young again-Christmas is still Christmas at Dickins & Jones. We turn the store right over in the old fashioned way. Whole new Christmas departments and four floors full of nice things. We spend all year collecting from all over the world so we should be able to solve your gift problems. For him and her, children,

🍇 friends & families 🙀 of all sizes. Gifts, gifts and more gifts for everyone who deserves them. But you may deserve a

break to sit down between times in the Coffee shop or Restaurant. And enjoy yourself. Isn't

that what Christmas is all about?



The beginning of our Nuclear Age the name of the place was Hiroshima When the Hun was a Nazi A war between north and south-in Korea A legend named Kennedy A bay full of pigs The end of impenalism Ghanas first president Four young men from a Liverpool cellar Yeni Bagamo A war that lasted six days Biafia Those clever little people who gave you transistor radios

THE TIMES HISTORY OF OUR TIMES 1945-1970

Let it be let it be let it be...

Footprints on the Moon

is the unique new history of everything you've lived through. A truly remarkable record of the most imports years of your lives.

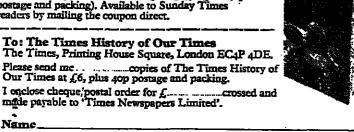
Weidenfeld & Nicolson. A history that took three years to compile. Editor, Marcus Cunliffe, Professor of

American Studies at Sussex University.

42" pages and 863 illustrations. Published on
14-ovember 1971 for Christmas giving. £6 (plus 40p postage and packing). Available to Sunday Times readers by mailing the coupon direct.

To: The Times History of Our Times
The Times, Printing House Square, London EC4P 4DE. Please send me........copies of The Times History of Our Times at £6, plus 40p postage and packing.

Address,



with charm and finesse.

the young ones.

fathers' tastings.

the opening price.

Thrift tips

later, are overpowering and taxing

to the palate, it is customary to

reverse normal tasting procedure, and taste the old wines before

Distinguished wine merchants

from all over the country were

comparing notes about the 1911

which Sandeman were one of the

few firms to declare, the classic

The world of wine is full of wonders—and, from a practical point of view, vintage port is not

merely wonderful, but, even now, comparatively cheap to buy at

● USE the same saucepan to cook all the vegetables for any

share the goods (especially fresh foods). It often saves a lot but

sea Hants.)

THE STRANGE way in which still very much alive and abloom the Inner London Education Authority blithely went ahead with changes in their system for selecting children for secondary schools without any public debate was insensitive, to say the least. A scandal, indeed, says that busy body the Camden Association for the Advancement of State Education, and the term is not too strong when you consider how intimately the transfer from primary to secondary school affects all children and how often it causes anxiety to the parents.

The ILEA are producing a leaflet in the hope of being able to explain this complex issue to parents; meanwhile CASE has come up with an invaluable résumé (perhaps exposé is the word). It is an honest piece of work, first of all setting out what is happening and quite separately arguing what's wrong with what's

Predictably. CASE plugs its progressive line: that the worst problem is that the grammar schools are still collecting the cream and are, by the changes, being encouraged to do so. what-ever the ILEA'S good intentions

What, of course, really bugs CASE is that the ILEA, with a mandate for a socialist education

cook all the vegetables for any one meal. Simply wrap the different vegetables in parcels of alver foil and drop in the boiling salted water. Not only does this save fuel, but the vegetables retain their colour, flavour and goodness. (Mrs R. W. Pocock, RAF Finningley, Doncaster policy, hang on to selection. Individual parents may or may not agree; but at least they will want to know exactly how things are to be done, and we recommend the CASE booklet. It costs mend the CASE booklet. It costs
10p plus either 5p for postage
and packing or a stampedaddressed envelope 9 inches by

1 Judith Stone, 5 ● TOO POOR to buy a freezer, we take advantage of bulk-buying by making arrangements with friends, relatives or colleagues to 6. Write to Judith Stone, 5 Robin Grove, London, N.6. The booklet is also available in a fairly wide selection of West End booksbops. Telephone 340 2671 for advice.

sometimes simply means a better standard of living for the same price. (S. Kruk, Bath Road, South-WE ASKED Pamela Vandyke ● I BUY a large bottle of hair spray, used by the trade, from Price what it was like at the "One hundred years of vintage port" session at the House of Sandeman and she pointed out that this did not mean (as some my local market for 55p. A small plastic hand spray bottle costs 6p. This lasts me for 11 weeks and represents a saving of £16 a year on aerosols. (T. M. Priestley, Durleston Park, Great Bookham Surrey) of the inexperienced nervously anticipated) 100 ports to taste. Sandeman declared and showed ham, Surrey.) 20 vintages in the past century, starting with the 1870, which was These contributors receive £2 each. More tips next Sunday.



Friendship: Sir Charles Forte talks to **Lesley Garner**

1908 and 1912, and preening themselves on possessing stocks of the 1955, 1958 and the 1963, IT'S a friend's character that is important. You may be in Hong Kong and somebody says "I hear so-and-so did such-andthe latter tipped as a potential great" like the 1945. It was curious to taste wines such a thing in Rio de Janeiro."

There are several friends that and you will say "No, that is quite impossible, I know the perquite impossible, I know the perquite impossible, I know the perquite impossible in with such lasting vitality, curious to hear reminiscences not merely of what veterans of the wine son," and you know whether or trade thought but quotations from their fathers' and grandnot they are capable of such a

In friendship there must be a great respect for the person as well as physical attraction—I don't mean sexual attraction but whether you like the way they look, their mannerisms, the way they behave.

I don't like people who are pompous. I could never be friendly with someone who could not keep a trust. Trustworthiness is immensely important—can you relax completely with someone, knowing that your trust will not be broken? Some people you can relax with right

I can judge people well, I've never really made a friend and been let down, I have a sixth sense about it. By acquaintances I have, but I have never been let down by my friends, and the down by my friends, and the reverse applies. People talk of loyalty—if you give loyalty, warmth, hospitality, it comes back to you, I do believe that. Very often I have had friends helping me and I have accepted help willingly because I know I would help them.

I don't find it difficult to find time for friends at all There are

time for friends at all. There are the evenings and the weekends. When I was younger there was a continual stream of people coming in and out of the house. Now there are still continual streams of people. Our children now have the same friendly feelings. It is quite unusual for me to come



home without finding people in the house. In the family you can sit down and laugh together, you are a community,

Forte, who was always my friend and now he runs the Bourne-mouth business. Eric Hartwell, who works with me, I first met in 1936 and we are practically blood brothers. We've always had arguments together, but always about things, not about each other. Then there is Kenneth Hall who is on the board of my company. We used to be rivals in the early days, he was running the Quality Inn and we used to watch each other's companies. He's a very kindly chap.

I love to have friends at work,

work is the great part of my life and all my colleagues are great friends.

some of my other friends are, you might think I was name-dropping and they would not like it. I think the main thing I look for have this quality in varying degrees.

at home except my married daughter and my son, and his flat is literally next door.

I don't think money is a

barrier between friends, but a different way of life can direct different way of life can direct
you away from people. If I
didn't have friends I'd be the
saddest man in the world. Very
often though, I'm desperately
anxious to be on my own.
I have a marvellous dog, a
spaniel. There are people calling
at the house all day but he knows
when I ring the doorbell—isn't

Sir Charles has an impressive collection of paintings, many of them given to him by friends, but the ones he likes best are his collections for the six of lection of paintings and drawings by L. S. Lowry.

This hook is where my favourite Lowry hung. I had a friend who did a wonder. I had a friend who did a wonderful thing for me and I didn't know what to give him to show him how much I appreciated it so I said: "I know, I'll give you one of my Lowrys," and he said: "Just give me one of the drawings," and I said: "No, you must have one of the oils," and he said: "Well, wait until one comes up



I would rather not say who in a man is complete integrity of character. If a man is always 100 per cent he can go anywhere; no one can do anything to him in any way and all of my friends

degrees.

A man I know and admire immensely is Edward Heath. I think he's the greatest Prime Minister this country has ever had, he has a definite honesty and courage. I think he's a great man and I'm not given to hero-worshipping. On the contrary.

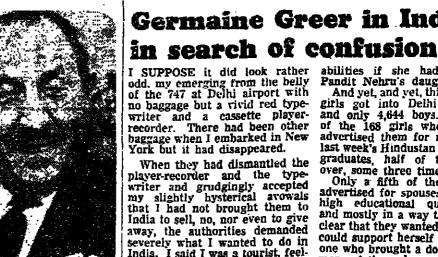
My family are my friends. My son is a great friend. He is hardworking and I like him as a person. We like the same things, sailing and shooting and fishing

sailing and shooting and fishing and sport. All my children live

when I ring the doorbell—isn't that remarkable? We go for walks in the country and go for miles together. We stop and listen and look at things—he's so obedient this dog, it's extraordinary. That dog is certainly a friend.
You know I think we live in the

friendliest country in the world. The British are the most kindly people, the most mannerly people. I think we are socially advanced in this way. That's why we live so well together. We respect the other person There is nothing worse than an - invading person.

"Well, wait until one comes up for sale and then you can buy it for me," and I said: "No, you must have one of mine. If I bought one for you it wouldn't hurt me enough.



writer and a cassette playerrecorder. There had been other baggage when I embarked in New York but it had disappeared.

no baggage but a vivid red type-

When they had dismantled the player-recorder and the type-writer and grudgingly accepted my slightly hysterical avowals that I had not brought them to ledic to sell no nor even to give India to sell, no, nor even to give away, the authorities demanded severely what I wanted to do in India. I said I was a tourist, feeling that I could hardly have answered that after a lifetime of hearing about the mysterious inconsistencies and profundities of the sub-continent I had come in search of a mental upneaval. Perhaps that's what tourists do anyway.

Someone once told me that confusion is the only fruitful state of mind, and India seems to be the right place to seek it. In the Western world, for example, sex roles are clearly defined, so clearly defined that if one wishes to vary them one must enact what is known as a perversion. Transvestism can be defined only because of strict notions of normal dress for the sexes.

In India, men may wear skirts or trousers or the dhoti, which is somewhere between the two. They may have their hair shaved off, or short at the back and sides or be forbidden ever to cut it at all. Muslim women wear trousers, and so do Muslim men. Other women walk bare-headed, some veiled, and some shrouded, invisible from head to foot. Both sexes wear perfume and bright colours; both sexes may put kajal in their eyes, like Keith Richard and Anita Pailenberg do. Even the use of the red dot on the forehead is not limited to any one sex. Most chars and typists are men and plenty of doctors are

The Hindu Pantheon is not at all like the all-male Trinity of the Judaeo-Christian tradition. In Amber I knelt before the shrine of one of the female avatars, black-faced Kali, the destroyer, whose hands and feet are always red with blood. The story goes that she got so car-ried away with blood-lust that Shiva, her consort, was sent to remonstrate with her and she stomped on him with her myriad feet before she realised who he was, and so her tongue hangs out in eternal surprise.

She and her kin avatar Durga, who rides upon a tiger, are both manifestations of Devi, the mother principle, in the destruc-tive phase of the cycle of continuing creation. A people who can name a city Kalighat or Calcutta, for Kali, can hardly be astounded at the notion of a militant women's liberation

In Kali's honour, I was anointed with a spot of vermilion. garlanded with marigolds and a red and gold thread was tied about my wrist, symbolic of a rebirth, a new umbilicus. On the ride down from the temple the elephant boy kept twisting his head round to stare surrepti-tiously at my legs, until his elephant walked plumb into a wall. Kali's holy thread couldn't put a stop to that sort of thing

Candhi could to have a good deal in common with Kali, if one considers that in India Bangla Desh means East in India Bangla Desh means East Bengal freed from Pakistan and by no means West Bengal freed from India. The mother who has taken untold millions of refugees to her bosom nay prove to be their destroyer if she continues to excite war-hysteria at the present rate. Already airthe present rate. Already airraid sirens wail at night until we all sit breathless in darkness, because there is no vay of observing a blackout other than dousing all our glims.

dousing all our glims.

Indians who want to prove their country's pro-feminist orientation are happy to cite Mrs Gandhi's brilliance as a statesman (no, not stateswoman) but even the most chauvinistic among them cannot claim that Mrs Gandhi would ever have been in a position to demonstrate her

gresses more rapidly than industrialisation. Cops! There I go clutching at spurious conclusions, trying to wriggle out of my confusion.

The only thing I'm sure of, is that I'm confused. And I'm still wearing Kali's thread.

Germaine Greer and Times Newspapers

I SUPPOSE it did look rather abilities if she had not bee And yet, and yet, this year 4.64 girls got into Delhi University and only 4.644 boys. And 12 of the 168 girls whose parent. advertised them for marriage i

Germaine Greer in India:

last week's Hindustan Times wer graduates, half of them twic over, some three times. Only a fifth of the men wh advertised for spouses stipulate high educational qualification and mostly in a way that made clear that they wanted a wife wh could support herself rather tha one who brought a dowry. Man more of them demanded beaut some in the most exacting term.

"Parents of beautiful girl onl need apply." A few actually during differ highly educated women on the girls' side beauty vie oddly with a quality called home liness (domestication), with view ginity and caste and the monthly salary in rupees. A sliding scale of pulchritude had been adopted in accordance with a sort of unwritten Trades Descriptions Act



a third of the girls were described as downright beautiful; others were pretty, attractive, good-looking handsome or unspecified. One girl had "one leg short than other." Another was beautiful but "spectacled."

but "spectacled."

It would be a mistake to assume from-this evidence either that Indian girls go to university to get a husband or that they don't. Hindi papers may cry humbler wares. The goal of the advertising may simply be to find an equally accomplished or intellectual, mate for extraordinary girls. The huge majority of matches in India are after all made without reference to print made without reference to print media, so the advertisements in the Hindustan Times may have more to do with the plight of the educated middle classes in India than with sexism.

The quality papers praise Kate Millett's book in the review section, while on the women's page her name is misspelt and her views lightly mocked. "Even Indian women have started agitating," one paper moans, and quotes an executive from a cos-metics firm who believes "I represent and have got whatever they crave for."
This is the country where

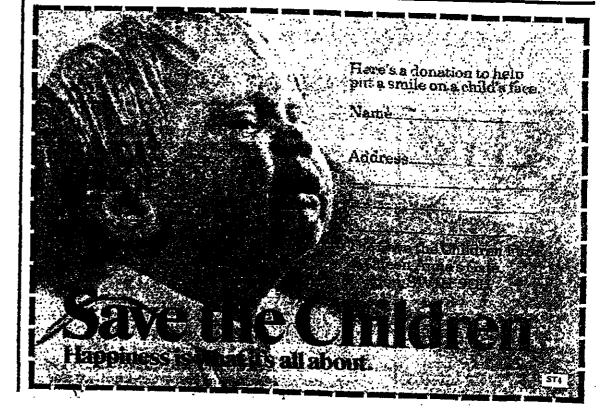
women toil on building sites. carrying on their heads hods so heavy-laden that English construction workers would walk off the job rather than lift them. Women make human conveyor belts. moving in and out of excavations carrying the earth to be dumped in baskets on their veiled heads. They trudge under huge bundles of laundry or turrets of cow-dung with the latest baby on their hips. while their husbands stroll beside them hurdened with no more than

Where less brutalising work exists, the men do it. Where no work is to found the women may prostitute themselves to keep the whole family.

But neither the proponents of women's liberation in India, nor

their opponents come from this oppressed class. Industrialisation is a pre-requisite for its emergence from hopelessness, but westernisation can only substitute for Hindu dharma the protestant ethic and a new set of spiritual chains. So far westernisation progresses more rapidly than industrialisation. Oops! There I go clutching at spurious conclusions,

COUPLES by Calman Where's my my bale -hutso ill have to sta Im packing! How to Stay Assomasistat packing shell ask me to stay...



A message for people who think automatic toothbrushes are a joke.



Talk to your dentist.

It's just possible he'll agree with you. But the great majority of dentists take automatic tooth-

brushes very seriously, and recommend them as an important aid to dental health.

Not because they do something you can't do for yourself. But because they do something you're very unlikely to do. Namely, brush your teeth properly. Which is a lot harder than it sounds.

Correct brushing involves brushing up and down all the way round, top and bottom, inside and out. This way you stimulate your gums and help keep them healthy, and you remove decay-causing food particles from between your teeth. It takes about three minutes to do the job thoroughly,

and it makes many people's arm ache. Try it. And then ask yourself if you have enough determination

to repeat the exercise at least twice a day from now till Kingdom Come. If you don't think you have, you should seriously consider

buying an automatic toothbrush. It will brush your teeth with the correct up and down action in one quarter of the time it takes to brush properly with an ordinary toothbrush. And with no muscular effort or will-power required.

Dentists particularly recommend Ronson Automatic Toothbrushes.

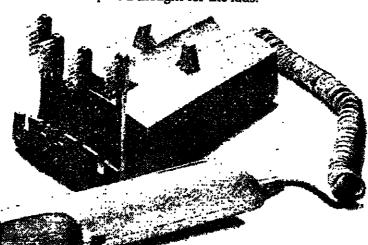
They're battery operated, and they're the

best you can buy. As you might expect they aren't cheap. The price for the travel pack, 2 brush head model is £4.79. For £5.76 you get the full-size family model with five interchangeable brush heads.

So the whole family can get the benefits of brushing properly; healthier gums, and cleaner teeth which are less vulnerable to decay.

You might still conclude that you have the strength of character to do the job properly with a regular toothbrush

But spare a thought for the kids.



Ronson Automatic Toothbrush. Ask your dentist about it.

led setali prices excluding batteries

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Dressing ap for parties AST WEEK along with several million thers I went Christmas shopping. At the tart I made an onslaught on Oxford theet Towards the end I tackled a teamshould of Chelsea and finished on inshould of Chelsea and finished on in-

ng chunk of Chelsea and finished up in jam-packed slice of Knightsbridge. I moved in a muck-sweat around overheated eave their coats. Where do other people care their coats. Twice I found myself ravelling in the up lift when what I ranted was the down, jammed facing the nirror, where my tense and overtired reflection moved me quite irrationally to

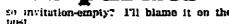
chection moved me quite irrationally to hildish tears.
To soothe my yo-yo nerves I chomped reurotically on interminable strips of hewing-gum and managed in so doing to oosen one of my four front capped teeth. In my way I acquired five parking tickets and a dreadful fierce indifference to the socialed gift of giving.

Everywhere was packed with party tothes. Are people really going to so nany? And if so why is my mantelpiece

Black ankle-length stretch bodies.

From all branches of Richard

crepe skirted dress £7.50, sizes 10-16



The prettiest party frocks cost pounds and pounds. The most ravishing I saw were upstairs in The Incredible Department Store, 92 Brompton Road, Knightsbridge (opposite Harrods). Designed by Terry Rumak and Lilla Sample, they average from £25 to £30. (Tel. 61-58-12087.) Also upstairs in the same place is The Just William Sewing Boutique. An extraordinarily invaluable service run by William Dixon who, for the cheapest prace surely in London, will copy with your own material your favourite trousers or frock in up to a week for £5. He repairs old Jeans and embroiders them for £1 and turns up hems while you wait. (Tel. 01-584 1935.)

The most reasonable and fetching party frocks for the price that I saw are the two shown here.

Molly Parkin





Hair by Ricci Burns, 151 King's Road, SW3 At top, more hair, in fact less, by Graham of Vidal Sassoon. From tomorrow Vidal Sassoon is open at 17 Kina's Street. Manchester This shampoo cut and permed fringe costs £3 25. All Vidal Sassoon shops offer Christmas vouchers from £1.50 to £10.50



Stunning kaftan, ties beneath bust to fit everyone, designed by Mo and Vivienne, £15. In various materials and colours from Jasper Knight Interiors, 8 Danbury St., N1. Closed Mondays. Mail order 15p

Long pearl ropes, seed and giant: by Adrian Mann, from 75p to £5.

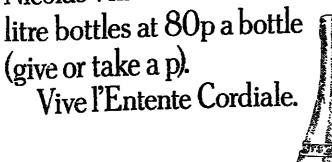
Available from Harrods and other

department stores

Grants of St James's reckon that the most popular vin ordinaire in Paris-Nicolascan't be wholly undrinkable.

Etablissements Nicolas of Paris in turn concede that the most important wine merchants in Britain (Grants of St James's) must have a measure of integrity to their name.

In this atmosphere of mutual trust, Grants of St James's and Etablissements Nicolas have got together to bring you Nicolas Vins Ordinaires in larger-than-life







ROBERT CHOATE, a quiet man from Washington DC, has had, in the past year as great an influence on the American food industry as

any other individual. Acting purely as a private citizen, he has thrown such a scare into the nation's breakfast cereal producers that almost a third of all cereals have been altered, according to the legend on the packets, to make them more nutritious.

In a country where consumer advocacy has so far produced rather more smoke than fire, this is a stunning success, reminiscent of Nader in the early days of his attack on unsafe motor cars. And like the Nader of eight years ago, the dominant fact about Robert Choate is that he is a lone wolf—and one who proposes to continue hunting.

Having taken on the big food companies, he is now chasing hard after the advertising system that allows huge numbers of television commercials to be beamed direct at children commending breakfast cereals simply because they are sweet.

Choate calculates that on children's television in the US there are about 20 commercials an hour. Ten of these are for foods, and nine of the ten use sweetness as the main selling point. By the time the moderate television-watching child" is In he will have seen \$0,060 commercials recommending foods

because they are sweet.

"The mother and grandmother have been displaced as the main inculcator of food habits and television is now teaching habits that are positively bad for health," says Choate, father of four. To get his point across, he is badgering just about everybody in sight—the federal food agencies, industry, advertisers, the organisations that control television. His documentation is va ! and meticulous, the moral indignation unmistakably present.

He is, however, a surprising man to find in the radical reformist camp. By birth he is a natrician New Englander, by training a civil engineer, by political conviction, originally at least, a staunch Republican.
As far as the general public is concerned, the Choate phenom-

enon began on July 23, 1970, when he took the floor at a Senate sub-committee hearing. By the time he sat down the reputation of the major cereal manufacturers was, to put it kindly, in a position of some

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Choate alleged that the cereals sold mainly to children were of lower nutritional value than those designed for adults. Appreciably more money, he said, was spent on advertising cereals with a low nutritional value and they also tended to cost more. Among the nutritional value and they also tended to cost more. Among the cereals he rated nutritionally poorest—on his own somewhat idiosyncratic scale—were Kellogg's Sugar Frosted Flakes and Sitted-led Wheat and Quaker Oats Puffed Rice. Yet both Kelloggs and Quaker Oats won Choate's top ratings with other brands.

frands.

These charges made Choate famous by next morning, and gave him something of the look of a meteor. In fact, his career as a reformer began as early as 1958 when he "came into a bit of money and a serious illness." He gave up work and devoted himself to a campaign against hunger brands. self to a campaign against hunger —of which he had seen a great deal too much among construction workers in Arizona.

WOMAN'S ROLE

lettred Solicitor, Lady Solicitor or Retired Legal Executive wanted by well established Sheffield Solicitors.—Daily Telegraph. (Penelope A Lloyd, Perrins Court, NW3.)

• "Sometimes I fill in the time doing a bit of housework, but, well, it's not really a man's work, is it? I mean, it's so boring!"—Unemployed man on BBC Woman's Hour (Mrs. Pairicia Wood, Melbourne Road, Earlsdon, Coventry.)

Road, Earlsdon, Coventry.)

Slave girl required as a shorthand typist and to assist, when necessary, with general office duties. If you are efficient, pleasant and enjoy an occasional grumble we may even pay you a salary as well.—Birmingham Weekly Advertiser. (Mrs. J. Sadek Selly Wick Drive, Selly Oak, Eirmingham.)

• Applications are invited for the post of Part-Time Caretaker (17 hours per week) at HAMBLETON CE SCHOOL at a weekly wage of £7.71 (man) or £6.18 (woman).—

Having "tripped over the issue," Choate began to use the methods of quantitative analysis that were familiar to him from civil engineering. He concluded that there were 10 million people in the US in "food jeopardy." At the same time he concluded that the top men in the food industry the top men in the food industry were "a politically conservative.

The cereals

which go against

the grain

INSIGHT Consumer Unit

ideologically do-nothing group, prepared to feed 80 per cent of the population and let the rest go hang."

But he is by no means a com-plete pessimist. The reaction to his assault on the manufacturers has convinced him that the giant corporations don't positively try to be bad. It just happens that way. The executive with a conway. The executive with a con-science has brothers in every corporation suite across the country.'

So far, however, there is little sign that the cereal people are prepared to cut back on advertising that is almost by definition bound to be bad for children.

Malton Gazette, (Mrs M. Holtby, Dericent Home, Huttons Ambo,

 And Miss Groomsbridge, like And Miss thromworder, has started with the young. But are the rest of us going to take itrifrom a woman? Never.—Bunk review, The Journal, Neutrastle upon Tyne (P. Brown, Whitley Lodge Estate, Whitley Ban).

Purveyors of lovelies to Dublin's most discerning businessmea-strictly in office hours, o course.

—Alfred Marks Burenu (Ireland)
Ltd. advertisement (Mai Flanagan, Whitchall, Dublin 9).

with reference to the account which you recently opened here, we omitted to obtain for our records your husband's name and his occupation and employers.—Letter from Lloyds Bank (Mrs J. A. M. Poole, Arlington Arenne, N1).

LOOK! AGAIN Christmas presents



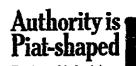
both sides

Coats from the Sheepskin Shop feel as great inside as they look outside.

Choose from sheepskin coats suede coats, leather coats the finest range in its field, made by experts from carefully selected skins. Come and look. You'll love everything.

Sheepskin Shop

435/437 Oxford St. London, W1, Opposite Selfridges



The shape of the bottle is a guarantee of the promise within—pure Beaujolais, bottled in Miscon. A bottle which gives any table the scal of authority—so you can order it with confidence (and it won't give you a pain in the wallet).

Le Piat de Beaujolais



There is a growing need for the Schick Men's Styling Dryer.

Have you noticed how most men seem to be wearing their hair a little longer these days?

Now, with the disappearance of the short back and sides, men's hairstyles are far more individual. And therefore need more looking after. To keep hair in shape, the Schick men's

Styling Dryer can be invaluable. When we wash our hair we also wash out the natural oils which give it body. This is why hair becomes 'fly-away' and unmanageable when it dries. And, for a couple of days until the oils return, no amount of brushing or combing will flatten the bits sticking out or make the 'ducks tail'

This is just what the new Schick Styling

All you do is clip the styling brush onto the dryer. The powerful blower quickly dries your hair as you straighten or shape it into the style you want. Then the styling comb gives the finishing

Once you get the hang of it you can uncurl some of the curls in curly hair. Put a few waves in straight hair. Or, by combing against the natural lie, make thinning hair look fuller.

What is more, the whole operation takes only a few minutes.

Never again will you have to tell your girlfriend "I can't come out tonight, I've got to wash my hait."



The *Schick* Styling Dryer. £7

BOUSE OF CARMEN 223-231 OLD MARYLEBONF ROAD, LONDON, NWI 5QU.

Make mine mink!

Natural ranch or pastel mink coat from selected, fine quality, light-weight skins. Slimline with skins worked-down. In average sizes. At this time of year, it's a gift.



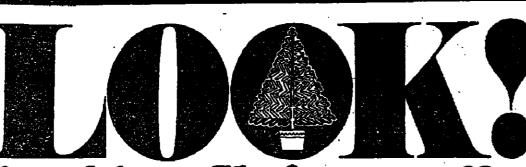


Oxford Circus Thursday7pm.All day Saturday

I few smart paces from

A Gift at £2 (Nelson, the Normans & Dickens) om Xmas Wallcharts. The Sunday imes, 12 Coley Street, London WC99 9YT.

CHIC striped Italian comb and mirror sets. Mirror £1, comb 66p. Part of a range from General Trading Co.



A guide to Christmas gifts

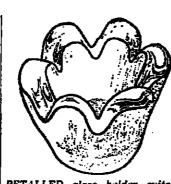


FOR FOOD LOVERS there is the aromatic Moutarde de Meaux, which has whole mustard seeds in it and comes in a lovely stone jar sealed with sealing wax. About S5p from General Trading Co. 141 Sloane St. London, SWI: Elizabeth David, 46 Bourne St. SWI: and Robert Jackson, 172 Piccadilly, W1. CHEAPEST and one of the nicest ways to shade bare bulbs are Japanese paper lampshades. 14in diameter, in white or orange (a small quantity only) at just 50p diameter, in white or orange (a small quantity only) at just 50p each. House & Bargain at 142 Notting Hill Gate. W11: 31 Brewer St. W1: 54 Chalk Farm Road, NWI. Fison's Indoor Herb Garden comes with a tray divided into compartments and seeds for growing chives, sage, sweet marjoram and thyme. 85p from Robert Jackson.



LARGE MATCHES in a nice labelled tin jar, you strike the match on the bottom. 45p from General Trading Co. Tiny Japanese





PETALLED glass holder suitable for holding whatever you fancy, candles, peanuts, salted biscuits or a single flower. 90p from Heal's, 196 Tottenham Court Rd, W1.



ICE-CREAM letterpack for writing sweet letters. 35p from Peter Robinson. Unglazed industrial porcelain pencil holder by JRM Designs, 45p, and jigsaw candle holders made from the same material, 65p for two. From General Trading Co, Way In. Harrods, Knightsbridge, SWI; and Heal's, 196 Tottenham Court Rd., WI.



SPARKLY GREEN and mauve cut-out brooches, a giant star and a crescent moon, 35p each from Peter Robinson Top Shops.



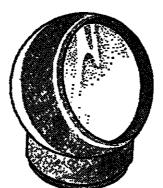
MADRAS patchwork Indian cotton cushions, zipped, washable. 18in sq £2 each (if you want them even bigger there are 38in sq at £8). Liberty's, Regent Street, Wi.

For garden lovers, the "Baronet, made from Sheffield steet, 301in long, useful for gathering high or hard-to-reach flowers. 13. From General Trading Co. 144 Sloane Street, SW1.

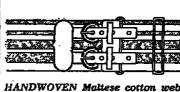
Electric car kettle for thirsty motorists. 12 volts only, £4.80 (p. & p. 30p) from Harrods, Knights-bridge, SWL

Lambswool and shetland sweaters for men in a large range of smashing colours £2.45 from Marks & Spencer branches (personal shoppers only). Concentrated bath essences. Lime

sandalwood, rose geranium. In three sizes, £1.15, £2.40, and £8.80. J. Floris Ltd, 89 Jermyn Street, SW1



COLOURFUL, small make-up mirror. Comes in green and turquoise, green and yellow, grange and red. The ball mirror lifts off the base which can hold small items, like pins or hair-grips. £1.95 from Heal's, 196 Tottenham Court Rd., W1.



HANDWOVEN Mattese cotton web-bing belt with a black double buckle. Marvellous if he has a slim waist. Designed by Timothy Glazier, £2.75 from Herbert Johnson Ltd, 38 New Bond St., W1. or by post only from TEG Designs, 11 Ordnance Hill, NW8. OLD-WORLD, flower cheesedish that is not only pretty but practical—the dish and cover are big enough to take quite a hunk of cheese, including a tallish Stillon. It is 8in. across and 5½in. high. It comes in three pretty colournaus, brown. blue or red and white. £2.95 (p & p 50p) from The General Trading Co, 144 Sloane Street, W1.

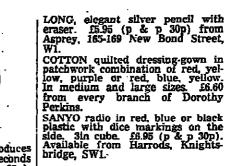


THESE gaily-coloured leggings (marvellous for ski-wear) come from Inca, 42 Pimlico Rd., SW1, a shop that specialises in things from Peru. The leggings are £3 and there are also long socks, hats and gloves.

BEAUTIFUL stainless steel bottle opener by the Italian firm Cini & Nils. It may seem expensive at £5 but it is exquisite to hold and to look at. Also in the series is a whole range of equally beautiful bar equipment: ice-tongs, can opener and a see-through Perspez ice-bucket. All from Proposals, 289 King's Road, SW3.

What Reginald **Bosanquet wants**

What I would most like for Christmas is a coat with a fur collar. An overcoat, only it mustn't be real fur because I'm connected with the World Wild Life Fund—imitation beaver, or something like that. You know these marvellous old-fashioned motoring coats-something like that only not so long. The nicest present I've ever had was a shotgun that my wife gave me. I shoot pheasant with it in Surrey.



3.57.5

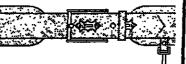
the

POLAROID camera that produces black and white pictures 30 seconds after exposure. £8.90 (p & p 35p). Widely available but if you have difficulty, try Harrods.

40z tin of Beluga caviar £8.75 (p & p 15p) or a whole uncooked York ham £7.10 (p & p 60p) from Robert Jackson, 172 Piccadilly, W1. WIDE brown suedc belt with a gilt clasp for girls with narrow waists. £5.50. Also other belts ranging from £4.25 to £6.25. Matching lizardskin black or chestnut brown powder compact £7, lipstick case £4.25 and a scent spray £4.25. All from Simpson's, Piccadilly, W1. YSL scent—2 unisex smell. £7.50 for a ½0z bottle from Yves St-Laurent, 113 New Bond Street, W1. Also 34 Brompton Road, SW3.



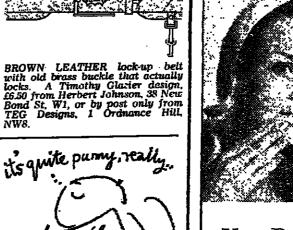
DASHING "Dan Dare" shoes for men. £13.99 in red, white and blue leather, thick rubber soles. Sizes 6 to 10. From Ravel, West End and Chelsea branches. Mail order 25p From 103 New Bond St. W1. BLAZERS, blazing sequinned, £161. BEAUTIFUL plass coffee pot and its own burner to keep the coffee hot. 55.22 for the pot. 52.02 for the stand. Both available from Heal's, 196 Tottenham Court Rd., W1. (p & p 30p each).



BROWN LEATHER lock-up belt with old brass buckle that actually locks. A Timothy Glazier design, £6.50 from Herbert Johnson, 38 New Bond St. W1, or by post only from TEG Designs, 1 Ordnance Hill, NW8.

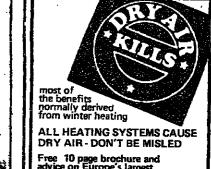
LOOK!

copies of Worse Verse at 45p each plus 5p





Cherish the youth and beauty of your skin with nightly vitamin creaming. Swirl the rich cream over your face and neck with your fingertips, working it in with small, spiralling movements to ease wrinkle dryness and farigue lines. Perfect for maturing skin, Ulay vitamin night cream contains vital heauty oils to replenish progressive losses sustained from day to day, giving your complexion increased softness and suppleness and a far greater measure of smooth, dewy loveliness.



Red or black satin ones £26. In various velvets, bright blue; brown or black £39 to £70. From Thea Porter, 8 Greek St, W1.

Lovely rings and pendants by Wendy Ramshaw. Can be seen and bought at the Design Centre in Haymarket, SWI where a new area has been given over to the Craft Council. Prices depend on workmanship and stones used but there are many things in the £10 to £40!

Ice-cream maker for eager cooks with ce-cream eating children). £13.124..."
from Army & Navy, Victoria St. SW1.

PHILLIP'S Beauty set, elegantly packed beauty kit in its own yellow case, includes face massagers, nail treatments, lady's shaver and pedicure attachments. £12.11 from Heal's, 196 Tottenham Court Rd, WI (p & p 20p).

VERY ELEGANT, black Perspex digital clock. £16.50 by post from Christopher Clocks, 22 Hedgegate Court, Powis Terrace, W11. Or from General Trading Co; Escalade. Knightsbridge; or Selfridges, Oxford

Drawings by Ann Winterbotham, Frank

More presents next Sunday

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your Health, Furniture, Antiques,
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Make heating a success—even if you suffer from sinus, throat, bronchial, asthma and respiratory complaints. APPROVED STOCKISTS INCLUDE

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CHAMADE: MUCH MORETHAN A PERFUME Perfume from 14.40. Eau de Toilette from £3.37. Eau de Cologné from £1.83. Bath oil £1 65. Soap from £1.50. Body creme £2.45. Decdorant spray £1.88.

55 New Hond Street, London W.I. 01-639 7012.



"Hello Escalade, Santa here. I'd like a few more copies of your Christmas catalogue please."

"I must say, I'm very impressed with your Christmas Catalogue.

It takes all the drudgery out of buying presents.

If a few more stores followed Escalade's example, it would make my job a lot easier. I've got quite enough on my plate at Christmas without having to traipse round all the shops.

Now, if I could place an order: I'd like 7,000 Jasper kimonos, 4,000 Fontenoy shirts, 20,000 badges and bangles, 9,000 Rupert jigsaws, 11,000 giant teddys, 12,000 soft bras, 4,000 naked lady cotton sheets, 13,000...3 escalade

Knightsbridge, London SW1. You'd better hurry up and send me my free Escalade Christmas Catalogue.
I hear it's packed full of gifts from all departments including men's & women's fashion, accessories, children's clothes, toys and soft furnishings.

To: Escalade Ltd, 187-191 Brompton Road,



مكذا سالاصل

Talcum powder £1.10. Dusting powder £3.35. .



63 LINCOLN'S INN FIELDS, WC2A 3LD

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In Magn. ficant parking acting adjoining Windser Great Park. 4 reception rooms, but on the purpose.

PRESTIGE COUNTRY Deliantial gardens and grounds with lake. 2 residents of grounds with lake. 2 residents and grounds with lake. 2 residents. 5 paddocks.

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Alfred Savill, Curtis & Henson

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KENSINGTON NON - BASEMENT MODERN MOUSE. 5 bedrooms, 3 bath-coms. 5 reception. etc. C.H. private garden. Off-street park-ing. Ground rent Eap. D.a. 63 year privately. or by Auction, see wednesday, 24th Novem-

HOLLAND PARK, W.11 rms Period Mouse (illustrated in 'House & Garden') with 2 studios tone back of garden). 3 Freeption, 6 bed-poms. 3 bathrooms, plus shower-room, 2 kitchens, 19EAL FAMILY HOUSE, Carege mainty (if required). FREEROLD, Offers, invited for inamediate sale or by Auction, 286 December,

CHELSEA, S.W.3 le enist much favoured read, DELIGHTFUL HOME OF ARCHITECT. Well maintained and fitted. 5 bedrooms. 2 bather rooms. 2 reception, kitchen Oll-fied C.H. Garden. Free-bold £54,000.

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Teddington

ETHERINGTON

DRIZER. In lovely countryside near Gerrards Cross. SUPERB 10751. HOME in about 1-acre with new hard tennis court. all closks. 5 rec. fine kit. 5 beds. 2 baths. Oil Cent. Heat. 198166. JUST AVAILABLE and FOR SALE Freehold. (Gerrards rose Office. Tel.: 86666.)

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Chancellors & Co.

HOBHAM. Woodland setting past access of Woking Most siming well proportioned country house, expensively built 1930. bcd. 3 bath. 4 rec. kitchen laundry 2 staircases. Oil C. H. arening (3) etc. Easy run garden plus paddock 11 acres. Find. 4,000. Sunningdale Office (Tel.: Ascot 20165).

REMNA WATER. In this delightful area only i mile station and one application built leave of character (Chrs. 1930). Up to see the seed of character (Chrs. 1930) in the seed of the seed o

BRIWORTH GOLF COURSE. High ground accessible Sunningdala. ost attractive family house 1937. 6 bed. 5 bath. 4 rec. takes, laundry. Gas C.H. Dile. garage. Hard tennis court. or the Office (Tel.: Ascot 20165).

us omer (Tel.: Ascot 20163).

UninfineDalE. Gate to Sunningdale Golf Course. Large famility and Association of the Course of the

TO LET IN LITTLE GADDESDEN

HERTFORDSHIRE

THE HEART OF NATIONAL TRUST LAND. A modern detached may house of quality with 4 beds. 2 recs., Euchen, bath., etc. warm Hearting. 1 ACRE garden. First class references required. Apply; 128, High Street, Berthamsted, Horts, Tel.: 5421.

PRO COUNTRY HOUSE DEPARTMENT, 13 HIGH STREET WENDOVER BUCFS. TEL.: 285S.

MID-SUSSEX—COUNTRY HOUSE

GROUNDS OF ABOUT 9 ACRES BETWEEN HAYWARDS HEATH

Bradley & Vaughan

9 ACRES SETWEEN HAYWARDS HEATH

DAILY REACH OF LONDON

Modern, easily maintained country
residence in a delightur crity
situation with an open southern
aspect to the rear.
Oil-fired Central Heating 6 bedrooms, 5 reception rooms, 5
bathrooms, dressing room, 90n
lounge, domestic quarters, Garden
and paddock of about 9 acres.
Garaging for 4 care.
E39,500 FREEHOLD.

Cottage available to purchase if
required.

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BRANCH OFFICES AL WEST BYFLEET, HASLEMERE & BERKHAMSTED COUNTRY

ASHLEY PARK, WALTON-ON-THAMES ASSISTED PARK, WALTON-ON-THAMES
In lovely setting with quiet Private Easte surroundings.

ARTISTICALLY DESIGNED MODERN RESTORMED, of distinction is bedrooms, bethrm lookured suite; hall, ricelam, to the common form of the control of the common terms of the common of t

RUSHLAKE GREEN, SUSSEX
In unspoilir rural position. Lasy trach Heathfield and the Coast.
ATTRACTIVE SMALL PERIOD COTTAGE, daling from mid-17th
Cent., with modern additions. 5 bedrooms, bathrun. 2 recepkitchen, etc. Garage, Garden about 1 serve with groenhouse.
FREEHOLD E15.000, Harreds, as above, ext. 2808. COPTHORNE, SUSSEX
Overlooking Common and close to Golf course. Easy reach
UNUSUALLY ATTRACTIVE HOUSE Station.
Of old cottages. Hall, close to Localize partly converted from pair
slitchen. 4 bedrooms (all with H. recopilon, breakfast room,
kitchen, 4 bedrooms (all with H. recopilon, breakfast room,
2 garages, Garden room, Cardon of assistants, N. & heaters,
2 garages, Garden room, Cardon of assistants, N. & heaters,
2 18,950. Harrods, as above, ext. 2807.

DARTMOOR NATIONAL PARK
On the edge of a sought-after village.
CHARMING SMALL REGENCY HOUSE (1820), in levely
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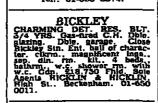
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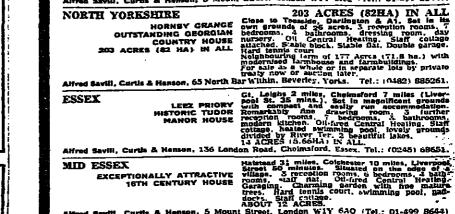
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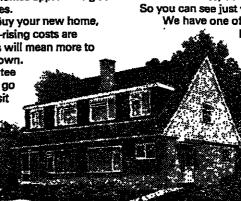
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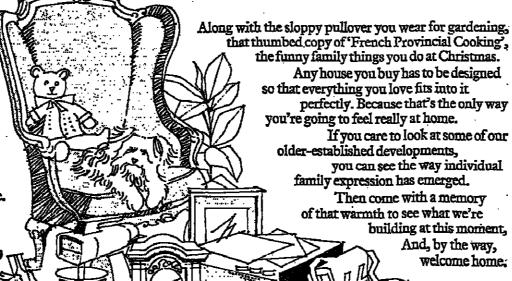
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HOMES ckland

PROPERTY business has a us resemblance to dentistry. e's one school that says: "Let's e's one school that says: "Let's the whole lot out and redevelop site." There's a second school tries to preserve the existing tures with fillings, inlays and treatment. And there's a third favours replacing the old with new piecemeal.

"Indon's dockland is a perfect role of the different approaches."

ntists

ndon's dockland is a perfect ple of the different approaches vion—or inaction, as the case be. On the one hand, you have nonumental proposals for Hay's rf, a multi-million pound set ossy new dentures on the south This huge office, hotel, shop flat complex is going to take a few years before anything comes out of the ground for o live in.

o live in.
the other hand, you have a
like Bruce Giddy, who nips in
snaffles a group of run-down
gian houses right from under
loses of the big battalions, then
vates them and has them back
the market within six months.

te area is now frozen, awaiting comprehensive study ordered by Minister of the Environment,

le last thing anyone wants to is the waterfront, so long scled, packed tight with office rs and monolithic blocks; but onger the delay the greater the

the only actual development now chasers are then invited to do up ag place is confined to a few chestra are then invited to do up the interiors.

Prices at first don't sound cheap.

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Giddy (left) and Simpson: their Wapping flats don't come cheap

What you can buy at the moment one up to £30,000 for the big one is a house or a flat in Bruce Giddy's on the top, but Bruce Giddy says renovation project—but you'll have there will be six or seven flats to be quick because he expects every-forthcoming from the conversion of

er that this is what will eventuhappen. The sheer economics
property development may
and it, if you allow for sharply
g building costs and the amount
oney tied up in land acquisition.
The houses were built in 1811 of
were probably originally occupied
by dock officials. When Giddy and
oney tied up in land acquisition.
The houses were built in 1811 of
were probably originally occupied
by dock officials. When Giddy and
officials on the south side of the
off fats on the south side of fats on the south side of the
off fats on the south side of fats on the south sional dead bird. What Grooy and Simpson are doing is putting the Simpson are doing is putting the houses into structurally sound and liveable order. Individual purchas only actual development now

or instance, the warehouse con-tion at Oliver's Wharf in Wapping Georgian property on the river and ich I discussed last winter) and virtually in the centre of London. her warehouse conversion soon One of the houses was converted egin at St. Mary's Mills in South- into one bachelor flat and several s, although you won't be able very large flats, each taking up a ay anything in this scheme for whole floor. These have already the time yet.

whole floor. These have already been sold, at £13,500 for the little

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the market within six months.

In the project is in a conservation area at Wapping Pier Head, next door to Oliver's Wharf and just down-river from Tower Bridge.

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Bruce Giddy is a dockland enthusiast who was a dockland enthusiast who was attracted to the area, strangely enough, by seeing a converted wavelength by seeing a management company. Bruce Giddy is a dockland enthusiast who was first attracted to the area, strangely enough, by seeing a converted warehouse in a film the called Only When I Larf. He got the central gardens round which his chance last May when 12 Georgian houses belonging to the Port of London Authority came up for auction. With his partner, Charles Simpson, the Kleptomaniac Boutique man, he went along and bought the lot for £195,000.

The houses were built in 1811 of

All property is being sold on 99-year leases and each buyer will have leases and each buyer will have the ach buyer will have shares in a management company. The central gardens round which the houses are built are being leased from the PLA. These could conceivably become part of a lock if, as Bruce Giddy suggests, Wapping Basin on the other side of the road is one day turned into a marina. Ralph Pay & Ransom are the selling agents for the Pier Head scheme.

The houses were built in 1811 of

> answer. For one thing, it would help to spread the speculative financial load which, in such virgin territory, will be absolutely enor-mous. For another, it might encourage greater architectural variety and make the area more fun to look at and live in. One of his ideas is that parts of the waterfront should be sold as private building plots so individuals could make a personal contribution to the river

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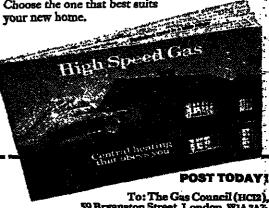
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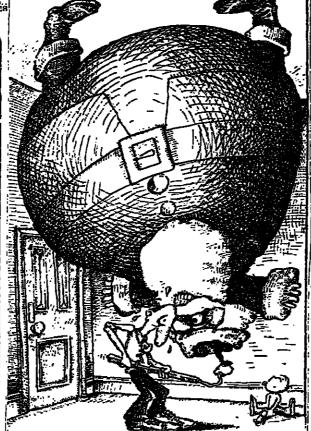
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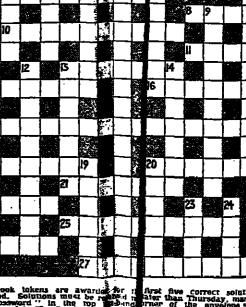
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2 Grease-paints, would you say? (4) 3 Rough-house—that's wha she would quickly create

4 Brisk section of the play I have quickly concluded 5 Musical hangers-on, accidentally damaged. (3, 5, 7 6 Bilds hurriedly, then flee to a higher place. (4, 2:-perior associates? (5,5 Vinere sleepers are with

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1 Across: 1. THE SUNDAY TIME CR. 13. Persker: 1. Edible 9. W. 13. Persker: 15. Bewilderman, 1. V. 24. Persker: 15. The Bowliderman, 1. Paypare: 25. Persker: 15. Persker: 8. Edecute: 11 Figure 17. Persker: 8. Edecute: 11 Figure 25. Must.

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The Fame in a Name Game No. Four Revolting Revolutionaries.

Six of the advertisements in this week's Christmas Gift Guide aren't all they seem. Embodied in each of these six is a numbered anagram of the name of a well-known revolutionary, and a clue to help you unscramble that name. This is the kind of thing:

RIP ROSE BEER. No drink for the squeamish, strong, with sudden and unspecially of the strong with sudden and the superior of the strong would project him from moth and rust?" For shreidsing apply inheligence.

Consider the clue (in quotation marks), sort out anagram number 7, and what do you get? Robespierre, of course!

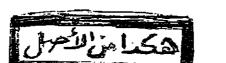
Once you're identified all six of the revolutionaries write the names in the Entry Form, select any one of them, choose an appropriate Christmas present for him from the advertisements in the Christmas Gift Guide, and give the reason for your choice in not more than 15 words. Remember, your entry will be judged on the skill, i.e., originality, aptness and wit, of the reason for your choice. Send your entry, with a 10p postal order, to the address shown. And then start planning your Anagramania Christmas spending!

YOUR PRIZES

First and Second Prizes of 1150 and 575to be spent in any store of your choice. Think of the excitement of being able to enter Harrods, Fortnum & Mason, Fraser's, Bobby's, Habitat and Harvey Nichols, etc., ready for a Christmas Present buying spree! (If you wish, you can take the value of these First and Second Prizes in cash.) Third and Fourth Prizes are vouchers to be spent on goods or services advertised in the Christmas Gift Guides—at your choice. Third Prize is worth 150, and there are two Fourth Prizes each of 120. (Third and Fourth Prizes are not available in cash.)

No entry eligible for prizes unless it is accompanied by the Entrance Fee of 10p, all six anagrams have been correctly unscrambled, a product chosen for any one of the six names, and a reason given for that choice in not more than 15 words. The winning entries will be selected for the skill (aptness, originality and wif, etc.) of the reason for the choice of product. The decision of Times Newspapers Limited is final on all matters relating to this competition and no correspondence can be entered into. The competition is not open to employees of The Thomson Organisation Limited and related companies or any of their relatives. Entries will only be accepted on the basis that there is no intent to create legal relations. Solutions to this week's competition and the names and addresses of the winners will be published in The Sunday Times on 5th December. RULES

| ress snown. And then start planning
r Anagramania Christmas spending! | in The Sunday Times on 5th December. |
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| ENTRY FORM ANAGRAMANIA. The Fame in a Name Game No. Four—Revolutionaries | |
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ITV REGION BY REGION

RADIO

Only regret about the British Museum, is that watching it would pre-empt seeing Mary McCarthy's Writers in Society (10.45 BBCT), in which she is talking particularly about those who have been forced to tree outside the manustream of their particular societies—e.g. Soldhenntsyn, Joyce, Nabokov.

A new Cartoon series, The Adventures of Dr Politile (5.29 BBC1), somehow involves him with a permanent centre of Dr Politile (5.20 BBC1), somehow involves him with a permanent centre, a permanent to permanent to be their functional for them by impressionable males without actually paying for it, in Sweet Sunday (8.00 BBC1). Burnermouth, one of the low English seasite resorts still booming and the splendid Autoral which lefs you lake your car across Europe without actually driving are featured in Holiday 72 (8.30 BBC1).

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VESTY CES

A THURSDAY

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The Generation

rwo junkets

BBC 2

Review: events round-up leaf and hard-of-hearing;

the Buses: Stan

thout thout ch as the sector owed y but he of joine-Moved into another cell, Casanova is wondering about the possibilities of escaping through the ceiling, but the ettle One at a Time (9.20 BBC2) refers to his seduction techniques with three sisters. Sexy stuft.

With the only certain moneymaker in the British film business being adaptations of television shows, and The complex, including Steptoc, Henry VIII, Love on the Buses and The Garnett Saga. 1929 is the date of the first of a new series of The Codebreakers (10.15 BBC2), when the US Government sank a schooner it believed to be prohibition rum-running; they onlisted a lady codebreaker to prove it and Mrs Elizabeth Friedman recalls her part.

channels is the start of the ambilious Treasures of the British Museum (10.40 fTv London, Anglia, Border other regions, other days). Thames has invited enthusiastic amateurs to talk about the departments that particularly interest them but which they don't necessarily have any specialist knowledge about. This is supplied by permanent staff who weigh in with occusional solid chunks of information. Executive producer Guthrie Moir's choice of speakers may occasionally be unexpected. (Fleur Cowites on the Egyptians, Gwyn Thomas on the Egyptians, Gwyn Thomas on the British. Antonia Fraser on Medieval and Luter Antiquities), but let's hope it comes off, Moir has played safe with this first one: John Beijemun on the building likelf. He calls if "The House" and takes us on a tour as if it were still a country house on the outskirds of Wolfenden weighs in with a traiter for subsequent weeks, showing off some of his prize treasures. These sereen than in Bloomsbury's dowdy clutter.

that likes to call itself one big family, running a company town that doesn't permit unions. The rest of the strong cast includes Sylvia Kay as his working wife, who likes the paternalistic management, and Coinn Jeavons, Jean Marsh (Rose from Upstairs, Downstairs), June Ellis; the director is a recruit from ITV, the highly-regarded young Michael Lindsay-logg.

Oddly enough, the play that precedes it on the BBC's other channel is also about the exploitation of non-union workers. This, too, has an ITV director, the veteran Quentin Lawrence, and is the first of six new episodes in the working life of a public eye from Scolland—played by Roddy McMillan—IIrst seen in a Menace play last year. The View from Daniel Pike (8.30 BBC2) erestor Eddic Boyd is calling it, from his detective's name. This opener has like tracking down a missing militum suspected of being abducted by the Irish employer who imports sweated labour to "tatt-howk," as putato-crupping is called round Glasgow. YOU'VE GOT to admire the chaps on Chronicle. Instead of just speculating whether the boats seen in prehistoric Norwegian rock-carvings were just fantasy-pictures of the vessuls needed to pull the sun across the sky, they went out and built one. Producer Paul Johnstone got together with Professor Sverre Marstrander and a boatbuilder named Odd Johnson, whom he challenged to make a similar boat with only the materials available to pre-historic man. Using trees, cowsking and rawhide (and cheating ever so slightly for speed's sake by using an electric drill for the holes) Johnson built him a pec-lashed boat in a month that proves without doubt that the drawings were of real boats. They also discovered it could take three times the load that had been

BEST FILMS

Plawed genius is the order of the Hit's week: Exactus (see tonight's listings) contains its the best and worst of the Preminger's extravagance or flumbuyance, whichever way it strikes you. Two Lett Feet (see Wednesday) jets the showing it was denied when it was made. Westfront 1918 (Thursday 10,10-11-40 BBC2) is necessary but the ferman film about the war but which some may find just a little put in its pacifism. The Pall of the House of Usher (Saturday, 11-25, BBC2). Roger (Sarunan's first big

success—In 1990—Is punderous and poorly acted (Vincent Price et al), but is reasonably irac to 190e's story.

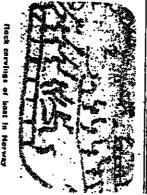
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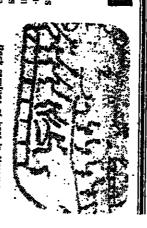
Yorkshire and Anghi scoup the best of the focal IV films. The Royal Viriety Performance has made most of the regions cancel the usual Sindey alght movie, but Yorks has made most alght movie, but Yorks has gimely put on Yea and Sympathy of the regions cancel the usual Sindey alght movie, but Yorks has juncely put on Yea and Sympathy of 14.06 and let the new she has curred a lad of home sexually by sleeping will him; troulile is everyone else connected with the film and play seemed to think a, too. Ah, well, 1931 was a long time ago. The Kers—Delovah and John (no kin)—do a ureat Joh of acting. The same station justs out Sweet Sinell of Success on Friday (10.30-12.13), Sandy of surruption in New York with Burd Lancuster and Tony Currils. John Mornington in New York with Burd Lancuster and Tony (1116-known Lanch Hour (today, 2.4-3.53), John Mornington in the week, Murlim Brando's 1930 film debut, Freed Zinnemun's The Played a paraphegic loved by Teresa Wright.

calculated in the text-books. The Ship of the Sun Gods (8.20 BBC2) tells the whole story.

Lord Clark reaches the third of his six Ploneers of Modern Painting (10.40 TIV) with Claude Monet, who named the whole school with his 1847 picture, An Impression. Incredible that he didn't die until 1926.

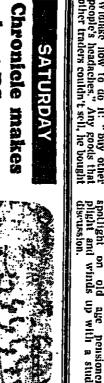
The drums are beginning to roll for Nicholas and Alexandra, Sam Spiegel's three-hour epic; Flim Night (10.55 BitC2) interviews Sir Michael Redgrave and shows a clip from him in the film. Cilia (9.05 BBCI) is in Scandinavia.





a boat BC

SATURDAY



VIV) by Vincent Tilsley. It starts with one schoolgiri being watched by a man and the cross-examination of another, accused of fabricating the story of an assault. Actually, it all turns out very different after a blazing row between Daddy Paul Eddington and Mummy Kutharine Blake.

THE ONLY original light entertainment loss in place of the park and the producer of frenetic dolly kids. Producer of frenetic frenet SERIOUS music-lowers, jet, hwither official fiving-room floor tonight. You can recreate that suthentic Glynder bourne feeling when the whole of their current showpiece. La Calisto (9.00 BBC2), connes from there. As you will know, this is Peter Half's production of Cavally's setting of nymphs, shepherds and gods, rescued from obscurlly by Raymond Leppard. But the fearent source descents from the beavens intent on seducing La Calisto, a humble shepherdess (Russian supramo Henna Colrabus). But she fancles the Rodriess Diana (Jamet Baker), so he magics himself late Diana's appearance, to the fury of his celestial girl-friend Juno (Teresa Kuldak). Meanwhile, the real Diana is being to chased by Pan (Frederico Davia) and is also having it away with the shepherd Entymon (James Bowman). No wonder Leppard says that this opera is "about all things examin".

sexual."

After 10 minutes break, to stretch I your legs, you can hear John Williams' new Gultar Concerto with the LSO conducted by Andre Frevia, in Gala Concert (11.10 BRC1). Curlain-raiser is Elgar's Cockaigne overlure with a nowice waving the country.

This conductor is also the possessor of a tie-clip presented to him by the subject of the Money Fragranme's profile subject, Sir John Cohen (R.00 BRC2). It bears the mysterious legend YCDISOYA, which turns out to be Tesso boss Cohen's motto, initialising You Can't Do Bushness Sitting On Your Arse. He started with £30 in a street-market and his family's holdings are a now worth exactly one million times this figure, He tells Brian by Vidlake how to do it: "buy other speople's headaches." Any goods that other traders couldn't sell, he bought

me—a star that beat time? They said it was either man-made or little green men from outer space." She had the tast laugh, though.

Against this cosinic adventure story the alternatives are pretty tame, but Peter Barkworth is the rival to Sherlock Homes—Martin Hewitt in an adaptation by Bill Craig of Arthur Morrison's The Affair of the Trotoise (9.00 ITV), a lowisted tale of voodoo in a London lodging-house. Both The Trouble-shooters and Thirty-Minute Theatre are set on Mediterranean isles. Mogul is drilling on Corsien in Personally, I Think He Looks Like Me (9.20 BBC1). Malta is the scene of Bines in the Morning (10.15 BBC2), where a couple of sailors tangle with a local whore, played by Fruncila Scales—a long way from Marriage Lines.

up and resold cheaply. He has promised to return to Petiticoat Lanc to prove that he hasn't lost his touch.

Priday has become rather more entertaining of late, what with Madge Hyan's clucking mother and konnic Corbett's henpecked son in Now nook Here . . (8.00 BBC1), this week sucking up to his betters in an effort to hand a job, and Margaret Lockwood's barrister in Justice. She really has managed to ilrow off the prissy maughtiness of her film career, aided by well-gast (this week: John Sione, Barry Keegan, Peter Sallis) and well-written (this week: John Malcolm) drama. It pravides a solid hour's viewing. When Bid You Flext Feel the Pain? (9.00 ITV) is about a doctor who inadvertently kills a patient.

On a shailar level, The Onedin Line does wonders with a less-than Hollywood budget, and tonight has a go at a fire at soa in Passage to Pernambuco (9.20 BBC1) by Cyril Abraham, in which the young Onedin thus been conducting a week-long spollight on old age pensioners' plight and winds up with a studio discussion.

conduct, either YCDBSOYA—01

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